

# SPECTRUM

The Best In Contemporary Fantastic Art



Edited by Cathy Fenner & Arnie Fenner



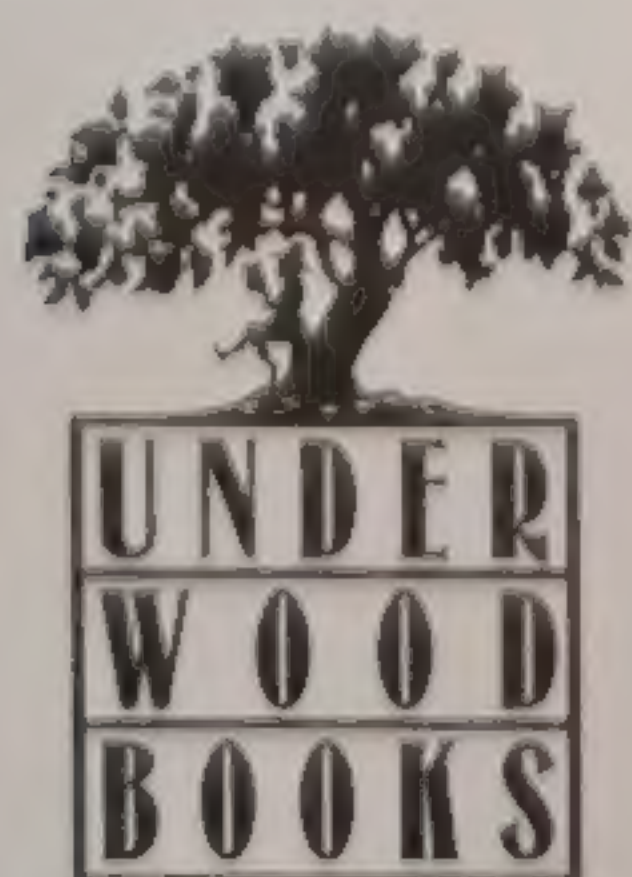




*The Best in Contemporary Fantastic Art*  
S P E C T R U M 10



*Edited by Cathy & Arnie Fenner*



UNDERWOOD BOOKS

Nevada City, CA • 2003



# Chairmen's Message

I'm late, I'm late, for a very important date!

Despite our best intentions (and our burning the midnight oil plenty of evenings), circumstances beyond our control always have a way of disrupting even our most carefully laid plans and stringently figured schedules. *Spectrum 9* got caught up in the West Coast dock workers fiasco in 2002: books were left sitting on board a ship in San Francisco harbor for nearly two months. When they finally *did* make it to shore they were lost in L.A. for awhile (how they got there is another story altogether) and it was after Christmas before *Spectrum 9* made it into the hands of the artists and onto the bookshelves. Which, of course, coincided with preparations for *Spectrum 10*...

So if there's not a lot of hoopla surrounding the tenth anniversary of *Spectrum* rest assured that we are astonished and pleased to have been able to do these books for the last decade; if we're not hopping up and down throwing confetti it's because there's still always something else to do. Arnie and I will have to settle for putting our feet up for a few minutes and clinking our martini glasses together (if we don't fall asleep first).

The jury for *Spectrum 10* convened in Kansas City, MO the final weekend in February. Weather was cool but clear and everyone arrived on time (though a snow storm delayed departures for several judges on Sunday). The jury rolled up their collective sleeves and plunged into the hotel ballroom containing just over 3000 works of art divided into seven categories and spread out on tables surrounding the walls. Each juror surveyed the art independently and discussions of the entries during that phase of voting was discouraged. The room was changed out five times in the course of the day with the voting resuming after each change. When votes had been cast in the final category, art that had been marked for award consideration was brought back out; the jury debated the merits of each piece until a consensus was reached and awards presented in each category. It was a long but enjoyable day, though there was one heart-stopping moment. While the jury was taking a break during room re-set at a table in the hotel's open-atrium lobby, someone on one of the floors above dropped or threw a full can of soda—which barely missed Michael Whelan, exploding on the floor near his feet like an artillery round.

I think we'll hold *Spectrum 11*'s judging somewhere else.

Assisting Arnie and I this year in tabulating votes, setting the room, and keeping the proceedings moving along were Armen Davis, Bob Haas, Brian Parsons, and Jennifer Zarrelli.

Just as with every previous volume of *Spectrum*, this book is only made possible by the active participation of the artists (both those selected for the book and of those that unfortunately were not) and to the readers that regularly buy each edition as it's released. This book, this project, belongs to all of you. To everyone we humbly extend our warmest thanks for allowing us to be a part of this community these past ten years.

—Cathy Fenner/Show Co-Chairman

**SPECTRUM 10: The Best in Contemporary Fantastic Art** copyright © 2003 by Cathy Fenner and Arnie Fenner/Spectrum Design. All Rights Reserved. Copyright under International and Pan-American Copyright Conventions. An Underwood Books edition by arrangement with the Spectrum directors. No part of this book may be reproduced, stored in a retrieval system or transmitted in any other form or by any means electronic (including Internet websites), mechanical, photocopying, recording, or otherwise, without prior permission of the editors and/or the proper copyright holders. While the editors have made every effort possible to publish full and correct credits for each work included in this volume, sometimes errors of omission or commission may occur. For this the editors are most regretful, but hereby must disclaim any liability.

Credited artworks on pages 70, 71, 72, 78, 79, 88, & 89 are copyright © and TM 2002 & 2003 DC Comics. All Rights Reserved. Used with permission. Credited artwork on page 76 is TM Howard Chaykin, Inc. Copyright 2002 Howard Chaykin, Inc & DC Comics. All Rights Reserved. Used with permission. Credited artworks on pages 78, 80, 81, 85, & 91 are copyright © and TM Marvel Enterprises, Inc. All Rights Reserved. Credited artwork on page 15 is copyright © and TM LucasArts Ltd. All Rights Reserved. All other artworks are copyright © 2003 by the credited artists, their representative(s), and/or their respective copyright/trademark holders. All Rights Reserved.

Trade Softcover Edition ISBN 1-887424-72-5

Hardcover Edition ISBN 1-887424-73-3

10 9 8 7 6 5 4 3 2 1

Special thanks to Brom, Rick Berry, Tim Holter Bruckner, Armen Davis, and Bud Plant for their continued help and enthusiasm.

**Advisory Board:** Rick Berry, Brom, Leo & Diane Dillon, Harlan Ellison, Bud Plant, Don Ivan Punchatz, Tim Underwood, Michael Whelan

Artists, art directors, and publishers interested in receiving entry information for the next Spectrum competition should send their name and address to:  
**Spectrum Design, P.O. Box 4422, Overland Park, KS 66204**

Call For Entries posters (which contain complete rules, list of fees, and forms for participation) are mailed out in October each year.

*Spectrum 10* is dedicated to:

Joe DeVito

Gifted painter, wonderful sculptor, trusted friend.



Published by UNDERWOOD BOOKS, P.O. BOX 1919, NEVADA CITY, CA 95959  
www.underwoodbooks.com  
Tim Underwood/Publisher



# The Jury



Mark Chiarello *artist/art director DC Comics*

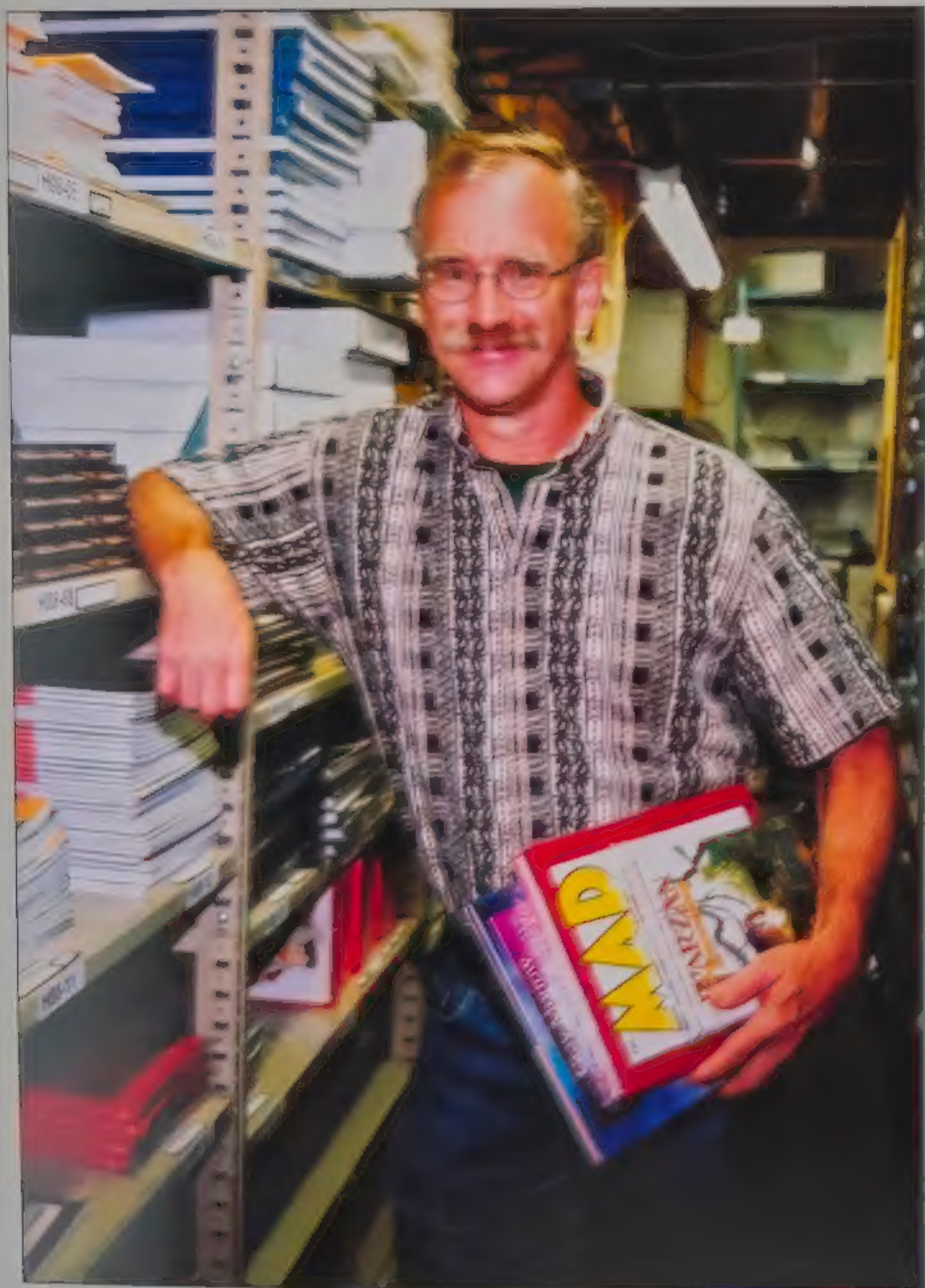


Bob Eggleton *artist*



C.F. Payne *artist*

Bud Plant *illustration historian/publisher/consultant*

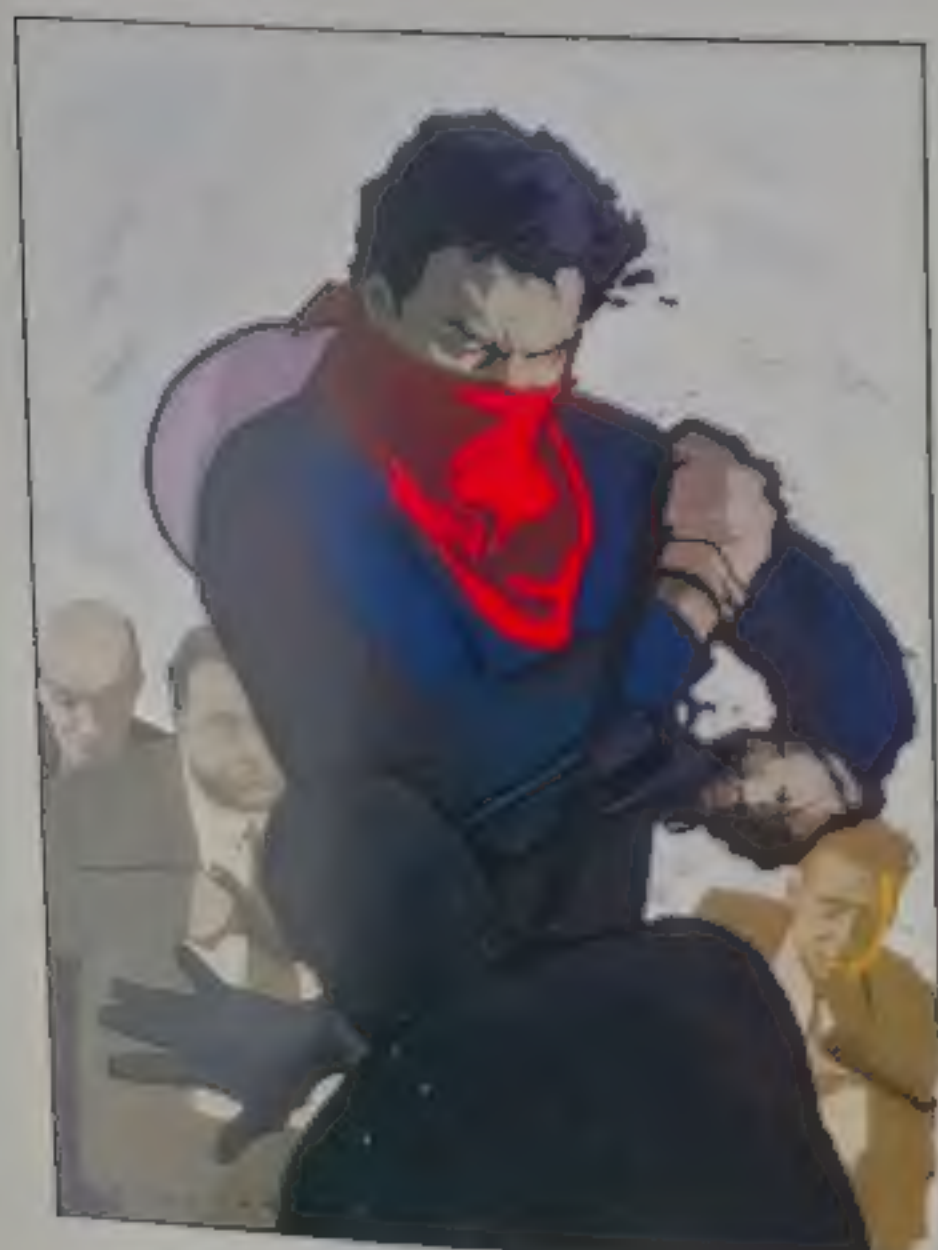


Kelley Seda *artist*



Michael Whelan *artist*

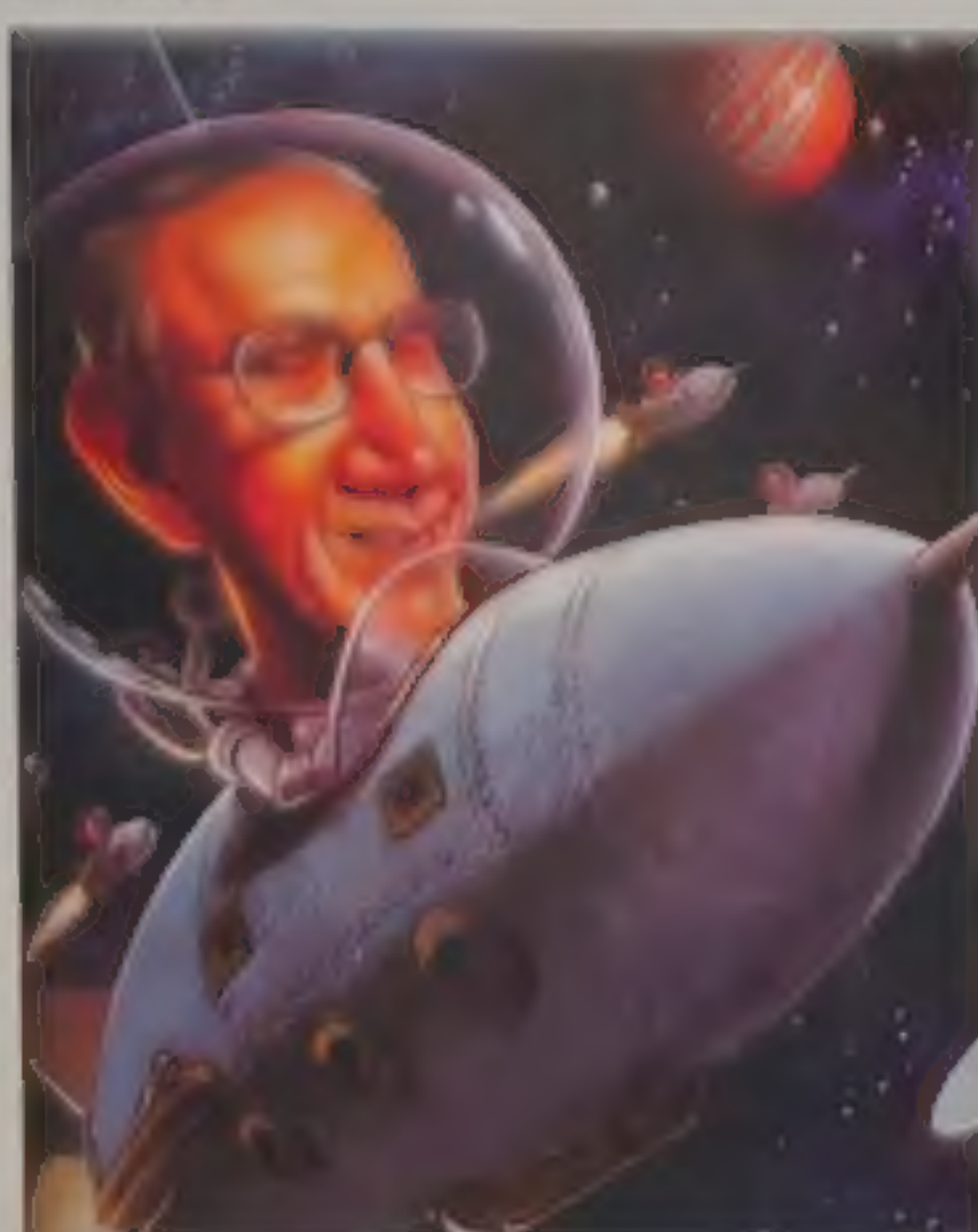
Mark Chiarello



Bob Eggleton



C.F. PAYNE



Bud Plant [co-publisher]



Kelley Seda



Michael Whelan





# Michael William KALUTA

G R A N D M A S T E R A W A R D

"Like most readers of my generation I discovered Michael Wm. Kaluta through his haunting pulp reinventions, specifically the jaw-dropping work he did on DC's 1970s incarnation of *THE SHADOW*: I was a callow twelve year old, but in seconds, he went from being someone I'd never heard of to being one of the five coolest people on the planet."

—Neil Gaiman

The Shadow laughs as his twin .45s pronounce his verdict on evil doers; Vampirella coos and licks the blood from her fingertips; False Maria tilts her clockwork head and lures the proletariat to disaster...

And in his New York apartment, Michael William Kaluta cleans his brush, pauses in thought, then plunges back into the fantastic worlds he creates with his art.

Born in 1947 in Guatemala to a military family, Kaluta spent his formative years on a variety of east coast Air Force bases watching Jon Gnagy's "Learn To Draw" TV program. While Gnagy's lessons pricked his interest, it was the art of Roy Krenkel, Frank Frazetta, Al Williamson, and Alphonse Mucha that inspired him to pursue a career in the arts and he enrolled at the Richmond Professional Institute (now Virginia Commonwealth University) in 1966. As Mike reveals he "began doing illustration and comic book work against the advice of instructors."

Comics fan activity (itself an off-shoot of science fiction fandom) was in its formative stages in the '60s: the professional publishing companys were, for the most part, closed shops. The only opportunity many young artists had to refine their craft was through working for any of the amateur magazines (fanzines). If Jack Kirby was "king" of the mainstream comics, Kaluta and friends Jeff Jones and Bernie Wrightson were the three musketeers. With stories and drawings appearing in numerous publications and his face and name becoming familiar to editors at the increasingly frequent comic conventions, Michael moved to New York in 1969 and was hired to draw stories for a variety of publishers, including Marvel and DC.

It was for DC that he reinterpreted the pulp-era crime fighter The Shadow for a new generation. Though his intricate line art-technique was not conducive to working on a monthly series, Kaluta's brief stint on *The Shadow* is still

considered one of the highlights of his career. Over the ensuing thirty years he has periodically returned to the character with various projects and illustrations.

From comics he leapt to book illustration, from books to posters, from posters to theatrical stage design...and back to comics to begin the circle again.

Whether he was delineating the heroes of Robert E. Howard or Edgar Rice Burroughs or concepting situations for Elaine Lee or Sam Rami, Kaluta brought a refreshingly original yet vaguely nostalgic flavor to a contemporary audience. The *World Encyclopedia of Comics* astutely describes Mike as an "antiquarian-futurist who visually romances the future with the lyrical lines of the past."

"Comics and illustrations," Kaluta says philosophically. "Each field has its attractions. Comic book drawing allows one to create an entire world, to add the characters, the lighting, the 'camera

angles,' the pacing that will involve the reader. Doing that right brings great satisfaction, though it does take a great amount of time to accomplish. Illustration must augment whatever it is illustrating—at best it shouldn't over-power its subject. But doing illustration gives the artist such a huge canvas to devote their vision to, along with certain approaches and techniques that only work when presenting a single image."

Sequential story-telling or the killer single image? Kaluta (fortunately for us) can't make up his mind. He has been on a quest to satisfy his artistic Muse, a Muse that first visited him as he lay on his stomach watching the flickering b&w images of Jon Gnagy smudging charcoal on an oversized drawing pad. And his fans have dutifully (and gleefully) followed him on his journey for the last 34 years. He is unconventional. He's an original. But perhaps fellow Grand Master Frank Frazetta sums him up best when he says:

"Man, that guy can draw!"

*born 1947 / Guatemala*



Michael William Kaluta

S P E C T R U M G R A N D M A S T E R S

1995	1996	1997	1998	1999	2000	2001	2002	2003
Frank Frazetta b. 1928	Don Ivan Punchatz b. 1936	Leo & Diane Dillon b. 1933	James Bama b. 1926	John C. Berkey b. 1932	Alan Lee b. 1947	Jean Giraud b. 1938	Kiunuko Y. Craft b. 1940	Michael Wm. Kaluta b. 1947











# 2 0 0 2 : T H E Y E A R I N R e v i E w

Bitter after being snubbed for membership in the "Axis of Evil", Libya, China and Syria today announced that they had formed the "Axis of Just as Evil", which they said would be more evil than that stupid Iran-Iraq-North Korea axis President Bush warned of in his State of the Union address.

Axis of Evil members, however, immediately dismissed the new Axis as having, for starters, a really dumb name. "Right. They are just as evil . . . in their dreams!" declared North Korean leader Kim Jong-il. "Everybody knows we're the best evils . . . best at being evil . . . we're the best."

—from *Axis of Evil Wannabees* by John Cleese

And we thought 2001 was crummy.

The impact of the terrorist attacks of 9/11/01 started to be more fully felt in 2002 as the beat of war drums picked up tempo. The rapid demise of the Taliban in Afghanistan (and the scattering of al-Qaeda) was predictable—neither the British or the Russians had a lot of trouble conquering Afghanistan in the past, it was *staying there* that got sticky—and the justification for invasion seemed pretty clear-cut. But the sudden intense focus on Iraq, Iran, and North Korea as possible threats (and as such, potential new targets for military action) raised questions, prompted protests, and made already jittery economies the world over even more unstable. Arguments on both sides of the war fence seemed equally simplistic and it will undoubtedly be years before the validity or irrationality of actions that took place in 2002 (and *are* taking place in 2003 as I write this essay) will be determined. The one certainty of the previous year is that people were *frightened*. They were afraid of terrorists and afraid to fly. Afraid of the government, afraid of *foreign* governments. Afraid of neighbors, afraid of strangers, afraid to open the mail. If you were a resident of the Washington DC area in 2002, you were fearful that a loon with a rifle might plug you in the grocery store parking lot (fortunately the Beltway snipers were caught). If you had friends or family in the military you feared for their safety as they were deployed to foreign lands. If your 401K was invested in WorldCom and Enron or relied on Arthur Anderson you were concerned for your financial future. If you were employed you were afraid you might lose your position (in light of the record number of bankruptcies and massive lay-offs in 2002); if you had lost your job you were afraid

you might not get another. Scandals, gloom, and doom dominated the airways with little respite. Hell, you couldn't even kick back and enjoy the Winter Olympics as a pleasurable distraction without getting depressed by the scandal surrounding crooked judging (the French really took it on the chin last year).

Of course, the psychology of Fear generally breeds more of the same, with a good dollop of suspicion and paranoia mixed into the soup for good measure. With each alert the airlines, hotels, and other industries that are reliant on business and vacation travelers took another devastating financial hit; with each warning from Tom Ridge and the Bureau of Homeland Security, people took on more of a bunker mentality (duct tape sales were *great* though!). Every random act of stupidity from some moron resulted in massive reactions and occasional *overreactions* from law enforcement and federal agencies. (I don't know about you, but I think



Why is Tony DiTerlizzi smiling (seen here with Holly Black)? Well, it could be because of his well-deserved Caldecott honors for his children's book *The Spider and the Fly*. Or it could be because of all the attention, good reviews, and bestseller status his *The Spiderwick Chronicles* (written by Ms Black) received. 2002 was a good year for Tony and 2003 is looking even better.

every time we have to take off our shoes and get patted down by airport security someone should visit shoe-bomber Richard Reed's cell and smack him with a Louisville Slugger.)

And while we were buying emergency supplies and taping plastic over our windows, worrying about getting attacked or getting fired (or—my God, *the horror*—both!), we were inundated with stories of pedophile priests, ridiculous lawsuits ("I didn't *know* eating at MacDonald's everyday and not exercising would make me fat! Pay me!"), and the obscene amounts of lucre heaped in the laps of corporate executives (what a surprise) while the employees got the shaft.

As I said, 2002 left a lot to be desired (and 2003 ain't shaping up so hot neither). But what's this all got to do with

b y A r n i e F e n n e r

opposite: The climactic moment from Sarah Moon's adaptation of Charles Perrault's *Little Red Riding Hood* [Creative Editions]. Copyright © by Sarah Moon.



fantasy and science fiction art? Everything, I guess.

Just because our passions—and in many cases, our livelihoods—are wrapped up in imaginary places populated by pretend people and creatures, we don't *live* in a fantasy world. (Okay, let me qualify that and say *most*

port. Everybody from Toronto (or China) doesn't pose a SARS danger. Though the Catholic Church has done a crappy job policing itself over the years, every priest does not lust after our children. Every corporate CEO isn't an over-paid, heartless crook...

Okay, so maybe I'm not too sure about

dot.com bubble several years ago, the industry wasn't helped by the further down-turn in the economy or the general concern about the possibility of either additional terrorist attacks or war with Iraq. Newspapers, magazines, and television stations found themselves in the uncharacteristic position of having to scramble

for clients and in some cases were forced to offer discounts and incentives to help fill empty space and time. Of course, the old adage of having to spend money to make money" holds true and companies that cut back on their advertising budgets found that the fewer people that knew about what they did or what they sold, the fewer people there were who wanted their stuff.

Another disappointing year in the music industry, thanks in part to file sharing and Internet bootlegging, resulted in fewer CD cover assignments and lower fees. Though arguments can be made that retail prices for CDs have always been too high (and of little benefit to most of the recording artists), there's no defense for copyright infringement. Everyone is hurt in the long run, including cover artists. It's questionable, though, if the music moguls will ever be

able to tame or come to terms with the Internet beast (and with human nature of wanting something for nothing), at least in the foreseeable future.

As sales softened (either in clothing, cars, or books) discounting became the tool used as an incentive to get consumers spending. Most advertising through the year was fixated more on price and less on the memorable product pitch. The one voracious segment of the ad biz was in unsolicited e-mail marketing. Such unwanted spam (for debt-consolidation, Viagra, credit cards, pornography, etc.) clogged people's computers and got to be so pervasive and annoying that Congress was threatening to step in at year's end to halt the onslaught.

Of course, even if the economy were going gangbusters it's doubtful most traditional artists would be benefiting inordinately. As discussed in previous years, the advertising world is currently the domain of graphic designers, cartoonists, and Photoshop artists. It's faster, more economical, and easier to design with type and manipulate photos than it is to hire a narrative artist and wait for them to gather research, submit roughs, and create a painting. Not better, necessarily, but



Some of the wonders to be found on the magazine rack. Mad cover by Roberto Parada; Juxtapoz cover by Ron English; Outré cover by Vincent Di Fate; and Weta's realization of Gollum for Cinefex.



of us don't.) The soft economy affects everyone across the board; when people are worrying about their safety or their mortgage other interests and diversions become low priorities. People don't spend, companies don't, either, and work dries up for everyone. The climate of fear is immobilizing; it fosters irrationality and becomes self-perpetuating. But as Franklin Delano Roosevelt (for the history slackers out there: look him up) said, "The only thing we have to fear is fear itself." I alluded to as much in last year's review.

The cycle of gloom is just that: a *cycle*. Blame the current state of affairs on former President Clinton or current President Bush or on Osama bin Laden or McDonalds (always a popular target for domestic lawyers and foreign arsonists) or whomever or whatever you want. Rant, yell, let off steam; get it out of your system. Then hitch up your drawers, have a cup of java, and get on with life. Dealing with reality—with life's scenarios as they *really* are—is surprisingly a lot easier than wrestling with the *perceptions* of reality. While it would be foolish to deny that there are extremists looking for an opportunity to pull off another 9/11, it is likewise silly to think that there are terrorists loitering in every air-

that last bit.

The one thing we can be certain of is *change*. The bad times will pass (sooner or later), the good times will roll (for awhile), then the cycle will begin again. But good times, bad times, don't matter which: artists have to create, fortunately for us all. Because art is an expression of the spirit. Regardless of content—whether dark and horrific or bright and bouncy—art is an act of optimism. Speaking in the broadest terms (knowing that there are always exceptions), art is communication and communication (even if we don't always like the message) is a positive act.

So, while 2002 probably won't be filed in people's memories as particularly "good," there *were* positive aspects to the year, including in the field of fantastic art. Looking back proves that point.

## advertising

Though maybe not so positive in the field of advertising.

Probably the best one word description for the year was: flat.

Still suffering from the popping of the



certainly faster. Nor is that to say that the type and digital solutions are inferior—just different (and, of course, easier to change). And, frankly, the work of the best computer artists these days is often more startling and effective than a traditional illustration of the same concept would probably be. Looking at the Turner Movie Classics campaign (particularly the one featuring Margaret Hamilton from *The Wizard of Oz*) reinforces that belief. Though there will undoubtedly always be advertising jobs that rely on painters (thankfully), the good old days of pulling down lucrative commissions to paint Goodyear tires or Coke bottles are over.

Every year I bitch about the lack of credits in the advertising field: things haven't changed. I spotted some extremely clever retro-chic Altoids ads, but haven't a clue as to the creatives. I *did* spot some neat theater posters by Scott McKowen for *The Taming of the Shrew* and *Pudd'nhead Wilson* [The Acting Company, NYC] which featured nicely fantastic interpretations of otherwise non-genre plays. And I can always count on spotting distinctive stylings by Bill Mayer, Gary Kelley and Kinuko Craft here and there, but beyond that I'm usually left scratching my head wondering "who?" along with everyone else.

## books

I've discussed in previous years how the book industry always has to be in some form of flux: if there's no immediate crisis, one must be created to keep everyone happy. The soft economy naturally had an impact on bookstore sales, but it was not nearly as severe as in other parts of the retail sector: though discounting was common, shops weren't slapping SALE! signs up in their windows. Though consumers may have been a bit more selective in their choices, they *did* buy.

Okay, so they didn't buy electronic books or print-on-demand titles in any significant numbers, but who could blame them? E-books are no more affordable, prevalent, or reliable than they were when I started sneering at them years back. And as for print-on-demand... There was a Xerox® commercial that ran on TV throughout the year, the gist

being a student disagrees with his college professor who has just stated that getting into print is difficult. The student informs the Prof that with on-demand publishing, everyone can cheaply get into print: class erupts in applause, teacher is chagrined. Buy Xerox®.

Baloney. Books are complex entities that rely on a whole wide variety of factors (and not a little magic) to reach fruition. Major publishers often have a hard time doing the job right—and even when they do, success is never a guarantee. I don't want to belabor the point other than to say: there's a big difference between printing it yourself and "being in print."

Anyway...sales generally weren't that bad, though specialty bookshops continued to drop by the wayside as the larger chain stores encroached on their once-exclusive territory. Since "graphic novels" suddenly began to be taken seriously in the mass-market it will be interesting to see if comic-shops begin to feel the pinch (again!) that have been driving the f&sf stores out of business. Another wrinkle to retailing appeared with Barnes & Noble's purchase of both Friedman/Fairfax Publishing and Sterling Publishing (U.S. distributor or Paper Tiger's line), which prompted some competitors to announce they would curtail carrying titles from either imprint.

Vivendi Universal lost a billion dollars in the sale of Tolkien-publisher Houghton Mifflin (which they had just bought in 2001), AOL/Time Warner was shopping their publishing imprint (and let's not talk about their problems with massive debt, Ted Turner, and the SEC), and the Bertelsmans conglomerate (owner of Random House and all its varied imprints) spent the year phasing out programs and contending with reports of past links to the Nazis. Thing of it was, virtually all the corporate problems had to do with their other business ventures: publishing were generally the most profitable (if less glitzy) divi-

sions of any of these conglomerates. Publishing and mega-corporations aren't necessarily marriages made in heaven: one's too personal, the other too cold and neither fully understands the other. Unfortunately, that's the nature of the business at the moment.

With that in mind, it'd probably serve me right if the entire industry were changed for the better one day by some guy sitting in his bedroom printing out his new book on his Xerox® printer. But I won't hold my breath.

What did I like this year? Lots of stuff. Though narrative art solutions for book covers still had to compete with graphics, photos, and non-literal treatments, there were still plenty of excellent examples. I was quite taken with Lisa Desimini's painting for the humorous *Living Dead in Dallas* by Charlaire Harris [Ace], and with Daniel Craig's for *The Lady of the Sorrows* by Cecilia Dart-Thornton [Warner-Aspect]. Chris Moore did a great job for *Vinland the Dream and Other Stories* by Kim Stanley Robinson [Voyager], the Dillons were typically wonderful with their mixed-media cover for *Abhorsen* by Garth Nix [Eos], John Howe was suitably evocative with his painting for *Witch's Honour* by Jan Siegel [Voyager], and Stephan Martinere raised the bar for artists who create their work digitally with his electrifying cover to *Engine City* by

Ken MacLeod [Tor]. And what about John Jude Palencar? His paintings for *Kushiel's Chosen* by Jacqueline Carey [Tor] and *Waifs and Strays* by Charles de Lint [Viking] were as good as they come. I spotted other memorable covers by Thomas Canty, Daniel Horne, Gregory Manchess, Kinuko Craft, Todd Lockwood, and Alan Pollack

among many, many others.

In the "illustrated books" category, on the "grown-up" side I was suitably impressed with Dave McKean's work in *Landor's Tower* by Iain Sinclair [Granta Books], Rick Berry's paintings for *Black House* by Stephen King and Peter Straub [Donald M. Grant Books], and Tony DiTerlizzi's art for *Dragonflight* by Anne McCaffrey's [Del Rey]. DiTerlizzi was also getting a lot of positive notice in the chil-



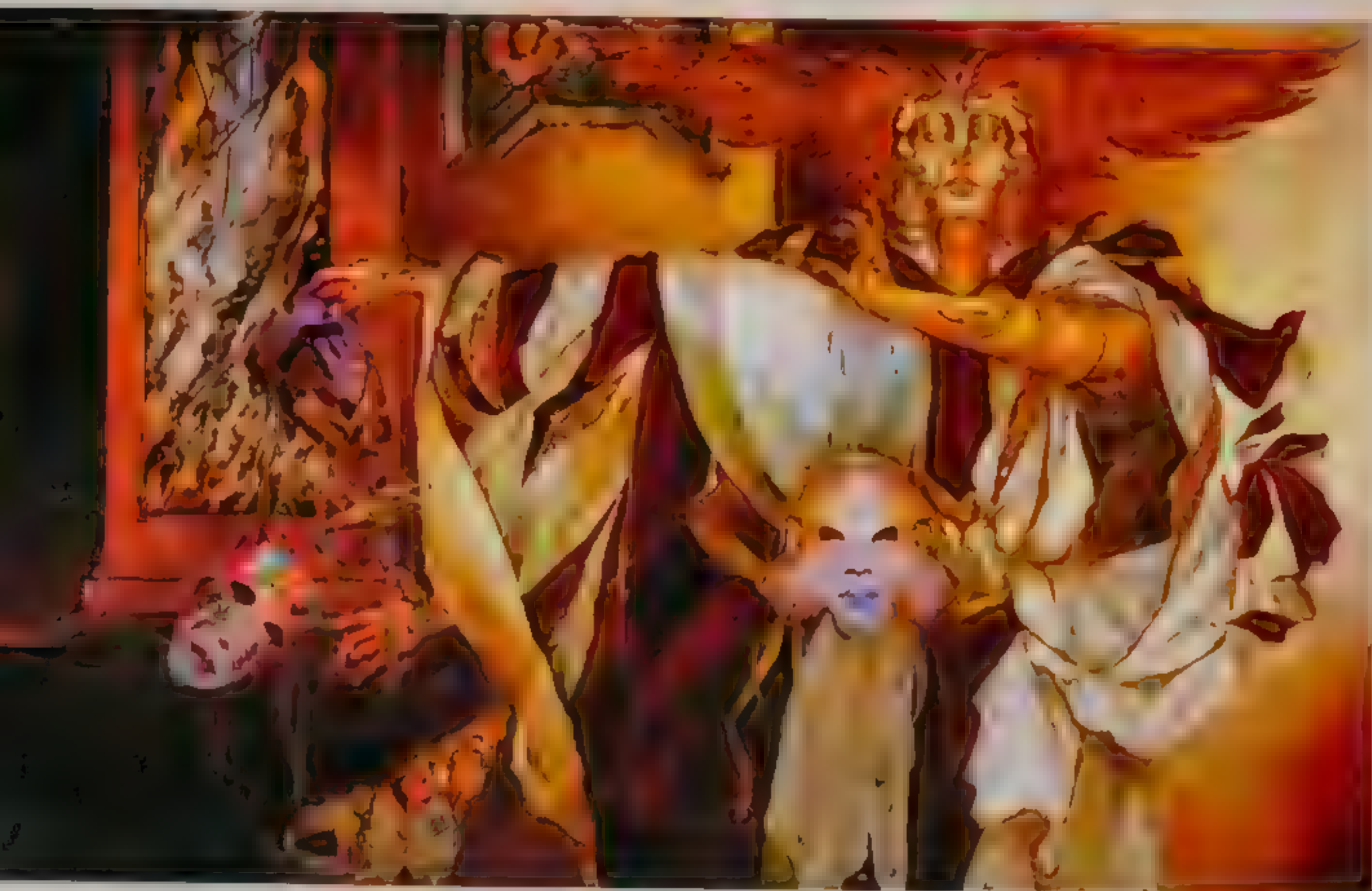
Turner Classic Movies launched a clever print campaign featuring manipulated movie stills. Errol Flynn as Robin Hood with a bow and plumber's helper instead of arrows was another favorite.



Jon Foster's first collection from Cartouche Press was a marvelous addition to any bookshelf. I can hardly wait for Book 2!



dren's book arena with his Caldecott-winning flapper-flavored adaptation of Mary Howitt's classic *The Spider and the Fly* [Simon & Schuster]. Definitely a modern classic. Other illustrated books for younger readers included *Halloween* by Jerry Seinfeld/art by James Bennett [Warner Books], *Pinocchio*, *The Boy*



Wow! As good as Thomas Canty's covers have been for Ellen Datlow's & Terri Windling's Year's Best Fantasy & Horror series, 2002's was simply breathtaking.

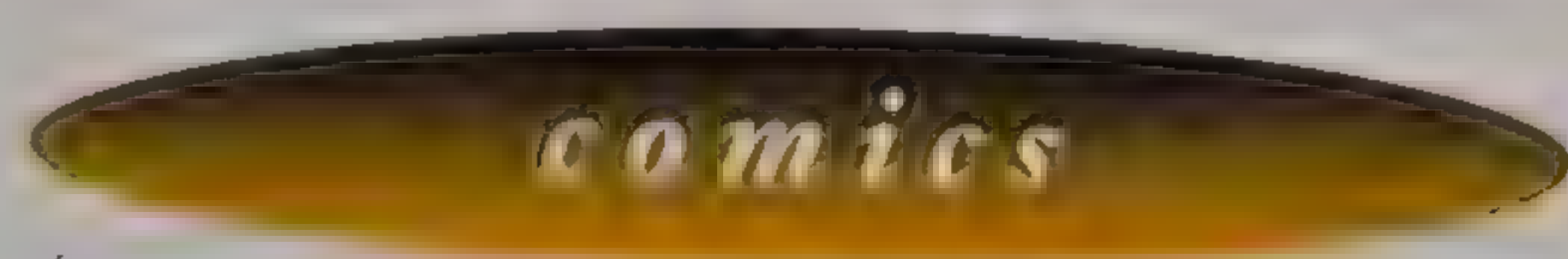
by Lane Smith [Viking], and Sarah Moon's superbly eerie photographic interpretation of *Little Red Riding Hood* by Charles Perrault [Creative Editions].

Despite the infusion of a stack of titles appearing in the States that originated in Germany, there seemed to be slightly fewer single artist collections in 2002—which gave me a slight glimmer of hope that the implosion scenario I mentioned as a concern in last year's review might be delayed a little while longer. Maybe. Stand-out titles included *Goad* by Phil Hale (of course!) [Donald M. Grant Books], *The Science Fiction Art of Vincent Di Fate* [Paper Tiger], *Shadow Maker: The Digital Art of David Ho* [Abaya Studios], *Progressions* by Jon Foster (a real knock-out) [Cartouche Press], and *Pictures That Click* by Dave McKean [Allen Spiegel Fine Arts]. I also greatly enjoyed *Twin Visions* by Boris Vallejo and Julie Bell [Thunders Mouth Press], *Precursor* by Bill Sienkiewicz [Hermes Press], *The Art of Matthew Stawicki* [Cartouche Press], *Steranko: Arte Noir* [Semana Negra], *New Works* by Dorian Cleavenger, Fastner & Larson Gallery, and *The Art of John Bolton* [all three from SQP]. Notable imports included *Manchu Science Fiction* [Delcourt], *Amano: The Complete Prints, Jap Works*, and *Katsuya Terada: Zenbo*. Cathy's and my project in 2002 (besides *Spectrum 9*, of course) was *The Art of Jeffrey Jones* [Underwood Books].

Once again there were some nice "misc." art books last year. *Illustrators 43*, edited by Jill Bossert [HPI], is still the single best overview of the mainstream illustration scene published each year; Dick Jude's *Fantasy Art Masters: The Best in Fantasy and SF Art Worldwide* [Collins] included nice chapters

on Phil Hale, David Seeley, Greg Spalinka, and Keith Parkinson among others; *Beware!*, an anthology edited by R.L. Stine, included art by the Dillons, John Palencar, and Gahan Wilson; *James Bond Movie Posters* by Tony Nourmand [Chronicle Books] showcased all the great paintings by Robert McGinnis and Frank McCarthy; *The Art of The Fellowship of the Ring* by Gary Russell [Houghton Mifflin] beautifully complimented Peter Jackson's classic film; *Mad Art* by Mark Evanier [Watson Guptill] included insightful illustrated profiles of some of the 20th (and 21st) Century's most gifted humorists; and *Ray Bradbury: An Illustrated Life* by Jerry Wiest [Morrow] included, well, pert-near every piece of art based on Ray's work.

Certainly there was plenty of worthwhile work I missed; these days it's impossible to see everything. I shop the chains (critics love to bash them but, boy! look at all the books!) and independent shops and have been known to order a title or two online. For our field of interest, though, for the best selection I've yet to find a better resource than Bud Plant Comic Art. Classic and contemporary art books, pop-culture extravaganzas, statues, posters, and all manner of other neat items regularly fill their catalog pages (which are available for \$3 by calling 800-242-6642, writing to P.O. Box 1689, Grass Valley, CA 95945, or checking their website at [www.budplant.com](http://www.budplant.com)). I've happily been giving Bud money for—oh my God!—thirty years now: if that doesn't show customer satisfaction, I don't know what does.



It almost seemed like everybody was suing everybody in the comics business in 2002: hockey player Tony Twist sued Todd MacFarlane for appropriating his name for a comic villain (and lost big on appeal), Neil Gaiman sued McFarlane for contractual issues (and won big), Warner Bros. and the proposed director of the proposed *Constantine* film (based on DC's character) sued each other, Marvel sued Disney and Sony while Sony sued right back, retailers sued both Canadian Customs AND Marvel, and, not one to be left out of the game, Stan Lee sued Marvel, too. I can't imagine why the United States is described as a litigious society.

Oh, and while all this was going on, Sam Rami's film version of *Spider-Man* broke box office records, broke DVD sales records, and

helped sell over a billion bucks worth of *Spider-Man* trinkets.

Of course, the popularity of comic-based films (2001's *X-Men* was a smaller but still respectable hit) didn't necessarily translate into increased press-runs and sales of comic books: if anything sales remained tepid and may have declined slightly (actual sell-through in the direct market is hard to document). There are any number of reasons that might explain why one hand doesn't seem to wash the other, but it would be fruitless to try to examine them here. *The Comics Journal*, though it's cynical as hell and likes to ruffle feathers, does the best job of analyzing the vagaries of the industry and I would steer interested parties to the newsstand to pick up a few issues (or visit their website: [www.tcj.com/journalista](http://www.tcj.com/journalista)).

There was a lot of talk about comics/graphic novels finding a welcome home in the mass market, but the only proven successes were for the publishers of Japanese manga translations. Since bookstores have a return policy for merchandise (as opposed to the you-buy-it-it's-yours practice in comics' direct market) it will be interesting to see what happens if and when all of these GNs start to find their ways back to the distributors' warehouses. (Unless that distributor was LPC, which went bankrupt owing a lot of their independent-publisher clients thousands of dollars—which in-turn created a series of crises still being felt well into 2003.) Cross your fingers and hope.

Money, money, money: make it, lose it, sue somebody for it. Brand it, license it, take off to Hollywood and hold out for an A-list director. Boy, I'm glad I'm just a casual observer.

One of the things I like about DC is their



Superman never looked more square-jawed or true-blue than in this great painting by Daniel Adel.

variety. When you can find Dave McKean (various *Sandman* spin-offs), Jon Foster (*Hunter: Age of Magic* covers), Tim Bradstreet (*Hellblazer* covers), Kyle Baker (*King David*), and Ashley Wood (*Automatic Kafka*) working for the same publisher, you know somebody's cooking with gas. J.G. Jones did a great job (including a startling cover) on *Wonder*



Woman: *Hiketeia*, Alex Ross' powerful art helped compensate for the non-story of *JLA: Secret Origins*, and Adam Hughes continued with his string of typically excellent covers for

2002 with the trade paperback compilation *Hellboy: Conqueror Worm* (easily one of his best stories) and the two-part mini-series, *Hellboy: The Third Wish*. I know I sound like a

blogged on messageboards)...or they were letting their lawyers get their message across.



Below: Though Marvel was the topic of a lot of conversations in 2002, either about the money rolling in for merchandising and licensing or about Stan "The Man" Lee's lawsuit. The artistic accomplishment of the comic book industry, including George



Above: Gary Gianni's explosive and... of the Prince Valiant newspaper for John Cullen Murphy as well as illustrating a new Conan collection for Wandering Star.

the regular *Wonder Woman* series. *Batman: B&W Vol. 2* was a respectable sequel and included stories by Tim Sale and Daniel Torres among a host of other worthy talents. Eye-popping covers were on display by Phil Noto, Glen Orbik, Ryan Sook, John Van Fleet, Brian Bolland, and Bill Sienkiewicz just to name a few. But the series I got swept along with last year was Alan Moore's off-kilter *The League of Extraordinary Gentlemen* (under the America's Best imprint) as illustrated by Kevin O'Neill: a near-perfect blend of art and story.

Marvel, which was feeling its oats again after emerging from bankruptcy (and understandably giddy at the astronomical box office generated by the film adaptations) rode the publicity machine with their precursor to Captain America, *Truth* (in which the "super" drug was tried out on an African American soldier first) and the outing of *The Rawhide Kid*. Both were great for slow-news days, but that was about all. Still, the company boasted a nice variety of titles and creative approaches through the year. Personal favorites included *Wolverine: Netsuke* by George Pratt, *Cage* by Richard Corben, and *Spider-Man: Blue* by Tim Sale. Greg Horn, Tim Bradstreet, Frank Cho, Essad Ribic, and Ariel Olivetti all created some exemplary covers.

Dark Horse continued on its merry way with their lines of licensed and creator-owned comics. Despite taking a sabbatical from sequential art while he worked on the film adaptation of his character, Mike Mignola's *Hellboy* was nonetheless well represented in

nybook stores revealed good works by Eric Powell (*The Goon*/Albatross Exploding Funny Book), Charles Vess (*Rose*/Cartoon Books), Ashley Wood (*PopBot*/IDW) Gary Gianni (*Corpus Monstrum*/Heironymous Press), Phil Noto (*Beautiful Killer*/Black Bull Comics) Jay Anacleto (*Athena, Inc.*/Image), and Ben Templesmith (*30 Days of Night*/IDW). Both Dawn Brown and Mike Mayew produced some nice covers for *Vampirella* [Harris]. The sudden demise of indy vet Chaos Comics momentarily shocked the community, but really didn't seem to phase either creators or consumers: the shelves were always full of new titles.

Fantagraphics, besides publishing the aforementioned *The Comics Journal* (their over-sized Winter Special spotlighting William Stout was superb), also released *Krazy & Ignatz* by George Herriman (stunningly designed by Chris Ware) and *B. Krigtein*, an excellent retrospective of EC's most expressive stylist by Greg Sadowski.

Other magazines devoted to the field included Jon Cooke's infectious effusive *Comic Book Artist*, Russ Cochran's stalwart *Comic Book Marketplace*, fanboy favorite *Wizard*, the venerable weekly *Comic Buyer's Guide*, and worthy newcomer *Comic Art* from St. Louis publishers M. Todd Hignite and Daniel Zimmer.

Oh, and the public mudslinging between companies that I commented on last year? Fortunately much less than in 2001: either people were thinking before they talked (or

broken record when it comes to Mignola, but there's an awful lot to like about Mike's writing and art. Treat yourself! Equally enjoyable was Ryan Sook's take on the *Hellboy* cast in the spin-off mini-series *B.P.R.D.: Hollow Earth* and Frazer Irving's spookily ram-bunctious *Fort!: Prophet of the Unexplained*. P. Craig Russell's two volumes of his adaptations of *The Ring of the Nibelung* were first class all the way while *Completely Pip & Norton* by Dave Cooper and Gavin McInnes was edgy and subversive fun that proved irresistible.

Strolling about in the "other" sections of the fun-

## dimensional

Okay, can somebody explain these damn Kubrick things from Japan? I mean, they look like figures from the kids' Leggo® or PlaySkool® sets, but instead of Farmer Bill they're the characters from *Reservoir Dogs*, *Alien*, *Planet of the Apes*, and *The Terminator*! People snapped them up so fast that some American comics companies started producing pseudo-Kubrick knock-offs featuring their heroes. Somebody enlighten me! (And while you're at it, clue me in on the painted skirts popular in Japan that give the illusion they're transparent and you're spying the woman's underwear bunched up her ass: where can you wear that? I'm just curious...)

Though I might not have been much of a Kubrick fan (the collectible, not the director) and I didn't get overly-enthused by the pervasiveness of bobbing-head figures (yeah, yeah, everything old is new again), there were plenty of other 3D items last year that *did* get my admiration.

WETA's *Lord of the Rings* busts, statues, and other collectibles were uniformly excellent while the *Star Wars* busts created by Gentle Giant Studios for Dark Horse were more expressive than some of the actors they

## Illustration



Illustration Magazine quickly became a must-have item for anyone interested in modern illustrators. Issues in 2002 included colorful articles about Stanley Meltzoff, Frank Frazetta, and Norman Saunders.

were based on. DC was well represented in the dimensional market with a cute series of maquettes based on the *Justice League of America* cartoon by Karen Palinko, a very nice



"Aquaman" sculpture by Tim Holter Bruckner, who also created equally nice busts of "The Joker" and "Lex Luthor."

Marvel produced a lot of 3D merchandise in 2002, but I wasn't as impressed with the vast majority of it: there was a general "clunkiness" or crudeness to the faces and figures that didn't compare favorably with the competitors' lines. Certainly the best busts were Gabriel Marquez's "Green Goblin" and Sam Greenwell's "Spider-man."

Dynamic Forces offered "full-sized" sculpted heads of several Marvel superheroes, including "Captain America"...honestly, they creeped me out.

Todd McFarlane took his lumps in 2002, but, boy! his company does some neat-o toys. New series of "Spawn," "Movie Maniacs," and "Monsters" found their way onto the shelves and were eagerly snapped up by collectors. Likewise the action figures based on Ray Harryhausen's creatures from X-Plus proved immensely popular, as were Koto's trio of characters from *Final Fantasy X* (sculpted by "ArtFx").

I was suitably impressed by Thomas Küntz's "Vampira" [Bowen Designs], Yuji Oniki's "Guilstein," Susumu Sugita's "Vampire Hunter D" bust [Diamond Direct], and Chris Achilleos' "The Sentinel" [Iconia].

Fantastic-themed sculpture was well represented in the Fine Art market, of course. The Fuse Gallery in NYC featured an impressive selection of H.R. Giger's recent works while the Lyons Wier Gallery in Chicago hosted Jessica Joslin's "Bestiary" show.

There are several worthwhile magazines devoted to 3D genre work to help keep track of things: personal favorites include *Amazing Figure Modeler* (check out their website: [www.amazingmodeler.com](http://www.amazingmodeler.com)), *Kitbuilders* (information can be had via e-mil from: [reznhedz@enteract.com](mailto:reznhedz@enteract.com)) and *Modeler's Resource* ([www.modelersresource.com](http://www.modelersresource.com)).

## editorial

Things weren't looking all that great for the genre's fiction magazines in 2002. Oh sure, they continued to appear regularly and routinely featured top short fiction—all served up in the most bland manner imagina-

ble. I can't help but feel that the magazines have increasingly taken on the appearance of "artifacts" rather than being in tune with contemporary culture. Whether constrained by budgets (almost a certainty) or merely reflecting the stodginess of their owners (a distinct possibility), the fact is that from both a visual and emotional standpoint, most of the fiction magazines are like zombies, devoid of excitement, wit, and life. A magazine should challenge its readers, both intellectually and artistically, for it to maintain its relevance. I always thought *Omni*, though somewhat cold and



Before he left the illustration field to paint Western art full-time, Frank McCarthy was highly regarded for his action-filled movie posters, like this piece for *Thunderball*. Formerly a studio partner with Robert McGinnis and Bob Peak, McCarthy was inducted into the Society of Illustrators Hall of Fame in 1997.

aloof, was the best thing that ever happened to f&sf: it's loss is still keenly felt. And let me say, yes, I generally *do* like the look of and art included in *Realms of Fantasy* and, yes, there *were* some nice covers sprinkled here and there among *Asimov's*, *Analog* (though their announcement that neither would be using interior art anymore shows where *their* priorities are), *F&SF*, *Weird Tales*, et al—just not enough. For a genre that prides itself on its imagination and sense of wonder, our fiction magazines tend to make the field look like a batch of clueless fuddy-duddys. Their shrinking circulations are the best indication that I'm not the only one with that opinion.

What *did* impress me? Well, Dan Zimmer's *Illustration* just got better with each new issue; Jim Vadeboncoeur, Jr.'s *ImageS* ([www.bpib.com/images.htm](http://www.bpib.com/images.htm)), devoted to vintage art, was a visual treat; *Communication Arts* and *Print* did impressive jobs keeping track of contemporary illustrators, designers and trends. But if you want to talk personality, *Juxtapoz* ([www.juxtapoz.com](http://www.juxtapoz.com) for info) exhibited it by the yard and was the *best* place to keep track who and what was hot.

And I can't forget *Playboy*. Though they'd announced they were no longer a market for

science fiction, they're still the most visually imaginative magazine published. Art director Tom Staebler continues to utilize today's best talent. "Stodgy" isn't in their vocabulary.

I still believe that the best way to track the movers and shakers in our field is to read the industry's trade magazine *Locus*. A sample issue is \$8 from P.O. Box 13305, Oakland, CA 94661 (website: [www.locusmag.com](http://www.locusmag.com)).

## institutional

There's not a lot of room left for me to discuss the great variety of the art that appeared in other venues throughout the year so I'll just try to tick off a few highlights. There were prints (by greats like Scott Gustafson, Glenn Barr, Michael Parkes), calendars (including those by Boris Vallejo & Julie Bell, Michael Whelan, Dave Dorman, and Luis Royo), cards, film (let's hear a round of applause for the designers responsible for the look of *TLOTRs: The Two Towers*, *Minority Report*, *Star Wars II*, *Spider-man*, and *Harry Potter and the Chamber of*

*Secrets*), game designs, gallery shows (the 8th Juxtapoz Show in Santa Monica had more attitude than a drunken sailor), and more collectibles than even Bill Gates could afford. A mere hint of what 2002 offered can be found in the "institutional" category of this book.

For those yearning to own originals I will quickly steer patrons to these web addresses: Worlds of Wonder: [wow-art.com](http://wow-art.com) Graphic Collectibles: [graphiccollectibles.com](http://graphiccollectibles.com) Heritage Comics: [heritagecomics.com](http://heritagecomics.com)

## in passing

In 2002 we said farewell to these notable members of the arts community:

David Berg [b. 1920], comic artist.  
John Buscema [b. 1927], comic artist.  
Richard Green [b. 1939], comic artist.  
Jon Gustafson [b. 1945], sf art historian.  
William "Tex" Henson [b. 1924], animator.  
Chuck Jones [b. 1916], animator.  
Frank McCarthy [b. 1924], artist.  
Bill Peet [b. 1915], animator/artist.  
Herb Ritts [b. 1952], photographer.  
Kurt Schaffenberger [b. 1920], comic artist.  
Tom Sutton [b. 1937], comic artist.  
Ron Walotsky [b. 1943], artist.



# THE SHOW



*"...something wicked this way comes."*

Spectrum 10 Call For Entries poster by Gregory Manchess.





designer: Dave McKean   artist: DAVE McKEAN   client: Silver Snail   title: Silver Snail   medium: Mixed





COURTESY OF LUCASFILM LTD. © Lucasfilm Ltd. & TM. All Rights Reserved. Used under authorization of Lucasfilm Ltd. and its wholly owned subsidiaries.

**artist:** DONATO GIANCOLA  
**art director:** Blind Mice Studios **client:** LucasArts **title:** Star Wars Galaxies **medium:** Oil on paper **size:** 45"x33"





1

artist: **John Dickenson**  
art director: Josh Sawyer  
client: Black Isle Studios  
title: Ice Wind Dale/World Map  
medium: Digital  
size: 10"x8"

2

artist: **Luis Royo**  
art director: Luis Royo  
client: Xana Records  
title: Mother Earth  
medium: Acrylics  
size: 26"x18"

3

artist: **Justin Thavirat**  
art director: Samwise Didier  
client: Blizzard Entertainment  
title: Orc  
medium: Digital



2









1

artist: Kurt Miller  
 art director: Mike Snyder  
 client: Take Two Interactive  
 title: Outlive  
 medium: Digital  
 size: 9"x12"

2

artist: John Van Fleet  
 client: Sony  
 title: Men in Black II  
 medium: Mixed

3

artist: Mike Bohatch  
 client: Ascension Films  
 title: Eyes of Chaos: The Movie  
 medium: Mixed  
 size: 24"x32"

4

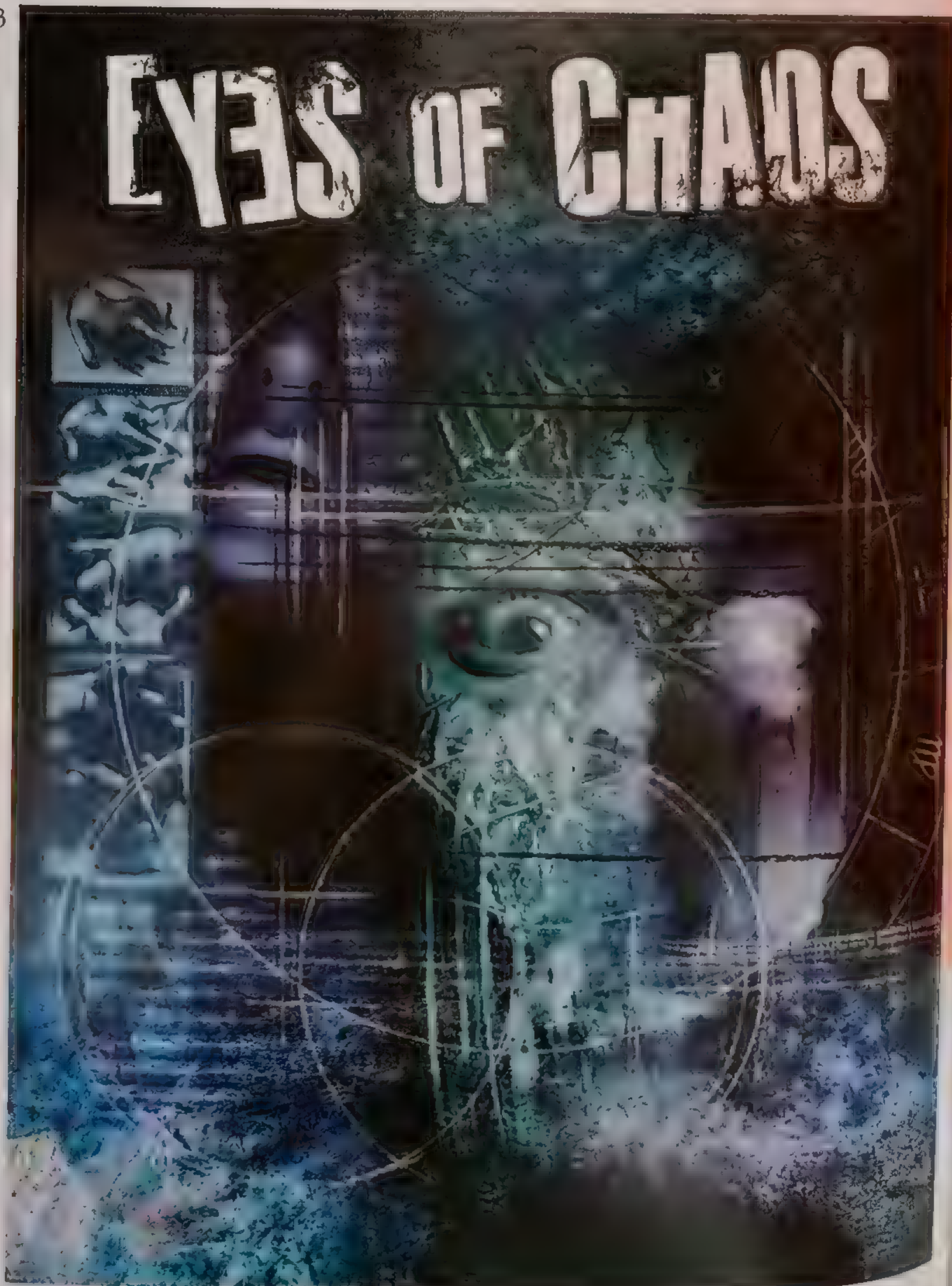
artist: Martina Pilcerova  
 client: EuroCon 2002  
 title: Weightless  
 medium: Acrylic  
 size: 26 1/2"x25 1/2"



2



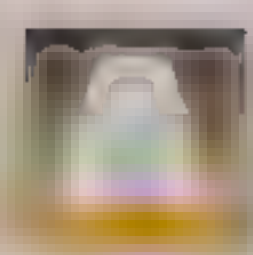
3











1  
artist: Michel Bohbot  
art director: Tim Silvis  
client: Jowood  
title: Arx Fatalis  
medium: Acrylic/digital  
size: 11"x8"

2  
artist: Framestore-CFC  
client: Hallmark Entertainment  
title: Waterfall City  
medium: Photography/digital

3  
artist: Ben Blatt  
art director: Mike Solita  
client: POZ magazine  
title: Double Dragon  
medium: Watercolor  
size: 11"x5"

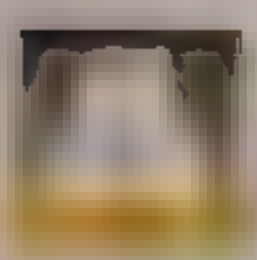
4  
artist: Justin Thavirat  
art director: Samwise Didier  
client: Blizzard Entertainment  
title: Night Elf  
medium: Digital











1

artist: James Gurney  
art director: Fran Cooley  
editor: Scott Pelland  
client: TDK Mediactive/Nintendo Power  
title: The Timestone Pirates  
medium: Oil  
size: 12"x36"

2

artist: Framestore-CFC  
client: Hallmark Entertainment  
title: Sunrise  
medium: Photography/digital











1

artist: **Siggy Gal  n**  
client: Draw the Curtains...  
title: Drama of Time  
medium: Pencil/digital  
size: 5"x5"

2

artist: **John Jude Palencar**  
art director: Richard Lebenson  
designer: Phil Unet  c  
client: RSVP Directory of Illustration  
title: The Judge  
medium: Acrylic  
size: 15"x17"

3

artist: **Vince Evans**  
client: Kino International  
title: Metropolis  
medium: Oil  
size: 13"x20"

4

artist: **Kinuko Y. Craft**  
art director: Kathleen Ryan  
designer: Kathleen Ryan  
client: Dallas Opera  
title: G  tterd  mmerung  
medium: Oil  
size: 21"x26"











artist: **CHARLES VESS**

art director: Devise Cronin

client: Viking Books

title: A Circle of Cats

medium: Colored inks

size: 10 1/2" x 16"





artist: KINUKO Y. CRAFT

art director: Ellen Friedman    designer: Mahlon F. Craft    client: Sea Star Books    title: Sleeping Beauty    medium: Oil    size: 24"x15"





1

artist: **Jon Foster**  
art director: Irene Gallo  
client: Tor Books  
title: Dragon and Thief  
medium: Oil/digital  
size: 30"x30"

2

artist: **Donato Giancola**  
art director: Irene Gallo  
client: Tor Books  
title: Faramir at Osgiliath  
medium: Oil on paper on panel  
size: 55"x36"

3

artist: **Gary Gianni**  
art director: Marcelo Anciano  
client: Wandering Star  
title: Conan—Vol. 11  
medium: Oil  
size: 30"x40"



1



2







1

artist: **Daniel R. Horne**  
art director: Irene Gallo  
client: Tor Books  
title: Snare  
medium: Oil  
size: 20"x30"

2

artist: **Daniel Dos Santos**  
art director: Irene Gallo  
client: Tor Books  
title: Sister Emily's Lightship  
medium: Oil  
size: 20"x30"

3

artist: **Matt Hughes**  
art director: Matt Hughes  
client: MG Publishing/SQP  
title: Kindred  
medium: Mixed  
size: 18"x24"

4

artist: **Matt Hughes**  
art director: Matt Hughes  
client: MG Publishing/SQP  
title: Arachne  
medium: Mixed  
size: 18"x24"

1



2



3









1

artist: **Edward Miller**  
 art director: Sue Michniewicz  
 client: Orion Publishing  
 title: Cities  
 medium: Acrylic  
 size: 16"x16"

2

artist: **Vincent Di Fate**  
 art director: Irene Gallo  
 designer: Irene Gallo  
 client: Tor Books  
 title: Going For Infinity  
 medium: Acrylic  
 size: 16"x24"

3

artist: **Franz Vohwinkel**  
 art director: Randall Bills  
 client: Fan Pro LLC  
 title: Classic Battletech Box Set  
 medium: Digital

4

artist: **John Harris**  
 art director: Irene Gallo  
 client: Tor Books  
 title: General Practice  
 medium: Oil  
 size: 26"x40"

5

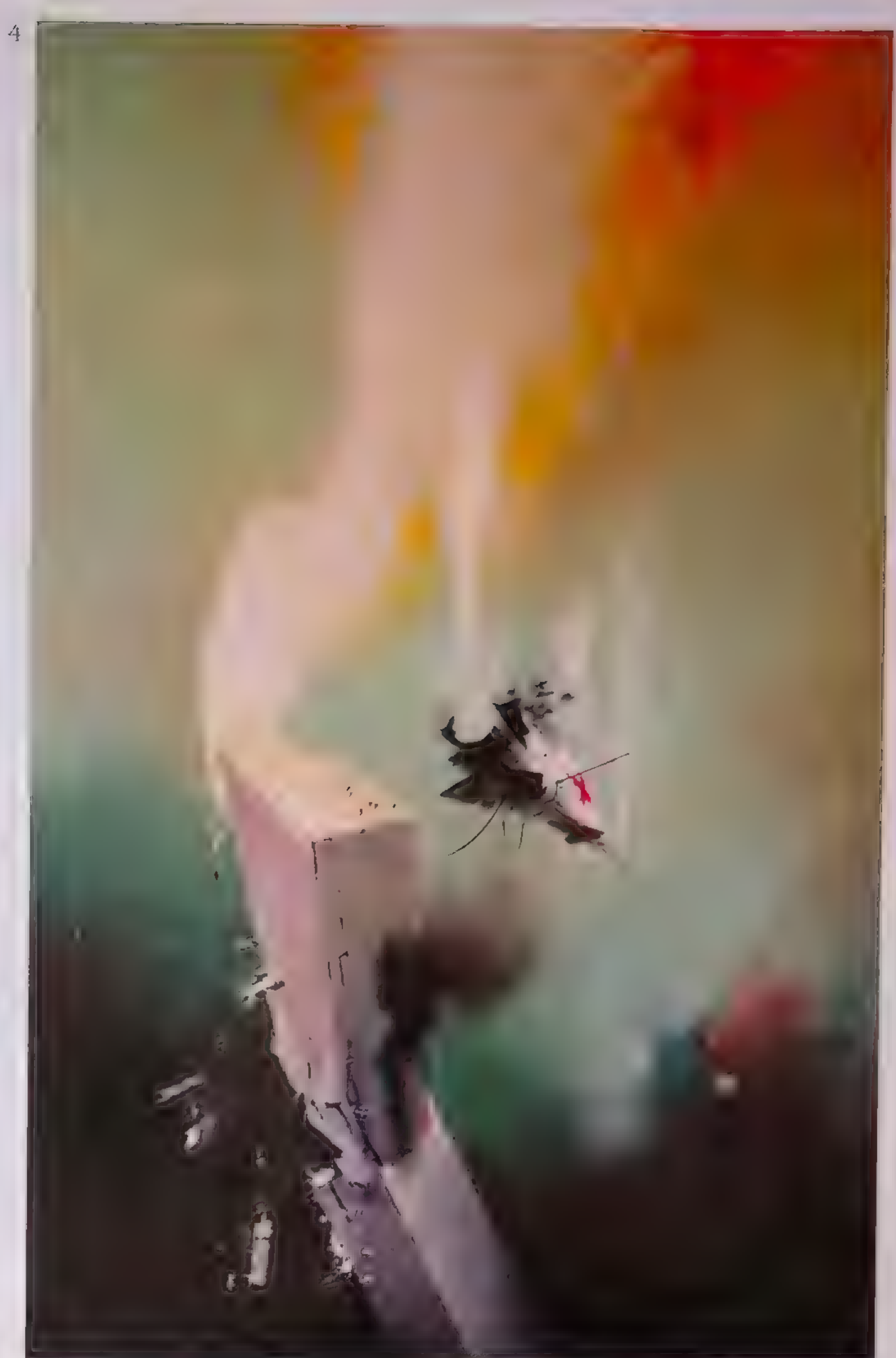
artist: **Scott Grimando**  
 art director: Judy Murello  
 designer: grimstudios.com  
 client: Ace Books  
 title: Freedom's Ransom  
 medium: Digital  
 size: 14"x8 1/2"



1









1  
 artist: Patrick Arrowsmith  
 art director: Irene Gallo  
 client: Tor Books  
 title: Nikki  
 medium: Scratchboard  
 size: 20"x15"

2  
 artist: Daniel Dos Santos  
 art director: Irene Gallo  
 client: Tor Books  
 title: New Magics  
 medium: Oil  
 size: 18"x24"

3  
 artist: Rick Berry  
 client: Donald M. Grant Books  
 title: Houseman  
 medium: Oil  
 size: 32"x48"

4  
 artist: Rick Berry  
 client: Donald M. Grant Books  
 title: Mr. Munshen  
 medium: Oil  
 size: 32"x48"



2



3







R  
B



1

artist: **Shaun Tan**  
 client: Lothian Books [Melbourne]  
 title: The Arrival: The Harbor  
 medium: Pencil  
 size: 25cmx35cm

2

artist: **Shaun Tan**  
 client: Lothian Books [Melbourne]  
 title: The Arrival: The Old Country  
 medium: Pencil  
 size: 55cmx35cm

3

artist: **Scott Gustafson**  
 art director: Wendy Wentworth  
 designer: Scott Gustafson  
 client: The Greenwich Workshop Press  
 title: As evening closed in, she saw  
     a little house...  
 medium: Oil  
 size: 28"x12"

4

artist: **Scott Gustafson**  
 art director: Wendy Wentworth  
 designer: Scott Gustafson  
 client: The Greenwich Workshop Press  
 title: Snow White longed for the pretty  
     apple...  
 medium: Oil  
 size: 28"x16"







3



4



1

artist: John Harris  
 art director: Irene Gallo  
 client: Tor Books  
 title: Saturn  
 medium: Oil

2

artist: Tim O'Brien  
 art director: Irene Gallo  
 client: Starscape Books  
 title: Cyborg From Earth  
 medium: Oil

3

artist: Stephan Martinieri  
 art director: Kyle Hunter  
 client: Paizo  
 title: Polyherron  
 medium: Digital

4

artist: Stephan Martinieri  
 art director: Irene Gallo  
 client: Tor Books  
 title: The Secret Engine  
 medium: Digital



2



3







1

artist: Mark Elliott  
art director: Nick Krenitsky  
client: HarperCollins  
title: For Biddle's Sake  
medium: Acrylic  
size: 17"x22"

2

artist: Kazuhiko Sano  
art director: Irene Gallo  
client: Starscape Books  
title: Song in the Silence  
medium: Oil

3

artist: Hala Wittwer  
art director: Nick Krenitsky  
client: HarperCollins  
title: The Winged Cat  
medium: Acrylic/oil  
size: 10"x14"

4

artist: Hala Wittwer  
art director: Nick Krenitsky  
client: HarperCollins  
title: Hippolyta and the Curse of the Amazons  
medium: Acrylic/oil  
size: 11"x15"



2



3









1  
 artist: Rafal Olbinski  
 client: Palinode  
 title: Olbinski Paints Mozart: Don Giovanni  
 medium: Acrylic  
 size: 30"x20"

2  
 artist: Greg Copeland  
 art director: Katy Steinhilber  
 designer: Greg Copeland  
 client: Leisure Books  
 title: Bedbugs  
 medium: Oil on canvas  
 size: 12 1/2"x19"

3  
 artist: John Picacio  
 art director: Harlan Ellison  
 client: ibooks  
 title: Dangerous Visions  
 medium: Mixed/digital  
 size: 9 1/2"x14 1/4"

4  
 artist: Gary Kelley  
 art director: Irene Gallo  
 client: Tor Books  
 title: Coyote Cowgirl  
 medium: Pastel









1

artist: **Terese Nielsen**  
art director: Ryan Sansaver  
client: Wizards of the Coast  
title: Sembia: Sands of the Soul  
medium: Mixed  
size: 7"x13"

2

artist: **Vince Natale**  
art director: Michael Storings  
client: St. Martins Press  
title: Minion  
medium: Oil  
size: 20"x9"

3

artist: **Gregory Manchess**  
art director: Irene Gallo  
client: Tor Books  
title: Alchemist's Door  
medium: Oil/acrylic  
size: 17"x29"

4

artist: **Don Maitz**  
art director: Melissa Knight  
client: Random House  
title: Fairy Rebel  
medium: Oil on masonite  
size: 20"x30"









1  
 artist: **Kiunko Y. Craft**  
 art director: Paolo Pepe  
 designer: Paolo Pepe  
 client: Simon & Schuster  
 title: Cymbeline  
 medium: Oil  
 size: 11"x13"

2  
 artist: **Terese Nielsen**  
 art director: David Stevenson  
 client: Random House  
 title: Xanth: The Quest for Magic  
 medium: Mixed  
 size: 12 1/2"x18 1/2"

3  
 artist: **Jacques Bredy**  
 art director: John Horowitz  
 client: Zao Press  
 title: Raven  
 medium: Oil  
 size: 18"x24"

4  
 artist: **O.B. Solinsky**  
 art director: Toby Schwartz  
 client: Doubleday Direct/Bookspan  
 title: Portal Twister  
 medium: Oil  
 size: 16"x24"



2









1

artist: **Jody A. Lee**  
 art director: Betsy Wollheim/Sheila Gilbert  
 designer: G-Force Designs  
 client: DAW Books  
 title: Gates of Sleep  
 medium: Acrylic  
 size: 23"x28"

2

artist: **Matt Wilson**  
 client: Privateer Press  
 title: Good Doggy  
 medium: Oil on paper on board  
 size: 40"x20"

3

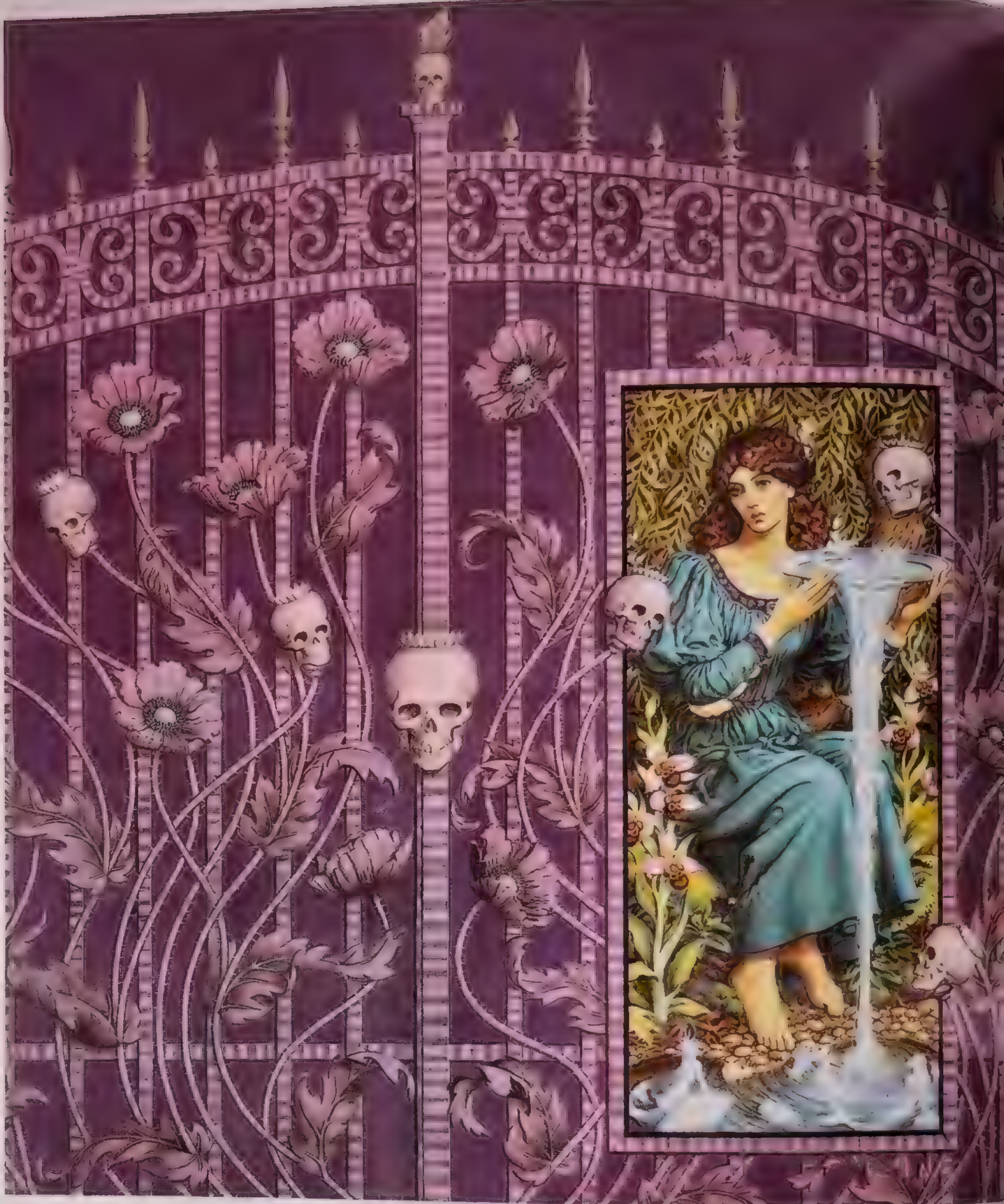
artist: **José Emroca Flores**  
 art director: Amaranta  
 title: 2 Minute Hate  
 medium: Digital  
 size: 18"x12"

4

artist: **Scott M. Fischer**  
 art director: Lawrence Whalen  
 client: Monkey God Entertainment  
 title: Hero's Snare  
 medium: Mixed  
 size: 12"x18"

5

artist: **Ashley Wood**  
 client: Tripwire  
 title: Skull X  
 medium: Oil  
 size: 18"x24"



2



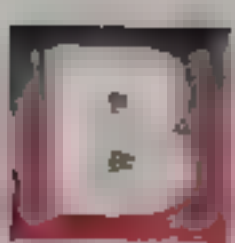




4







1

artist: William Stout  
client: Terra Nova Press  
title: Triple Monster Self Portrait  
medium: Pen, brush & ink on board  
size: 11 1/2" x 13 1/2"

2

artist: Peter de Sève  
art director: Vaughn Andrews  
designer: Jeff Puda  
client: Harcourt Trade Publishers  
title: Dealing With Dragons  
medium: Watercolor & ink  
size: 10" x 12"

3

artist: William Stout  
client: ibooks/Terra Nova Press  
title: Jobaria  
medium: Ink & watercolor on board  
size: 7 1/4" x 10 5/8"

4

artist: Peter de Sève  
art director: Vaughn Andrews  
designer: Jeff Puda  
client: Harcourt Trade Publishers  
title: Searching For Dragons  
medium: Watercolor & ink  
size: 10" x 12"



2

3









1  
 artist: **John Jude Palencar**  
 art director: Deborah Kaplan  
 designer: Nancy Brennan  
 client: Viking Books  
 title: Waifs and Strays  
 medium: Acrylic  
 size: 30"x27"

2  
 artist: **Charles Vess**  
 art director: Irene Gallo  
 client: Tor Books  
 title: Tapping the Dream Tree  
 medium: Colored inks  
 size: 12"x17"

3  
 artist: **John Jude Palencar**  
 art director: Irene Gallo  
 client: Tor Books  
 title: A Scattering of Jades  
 medium: Acrylic  
 size: 12"x14"

4  
 artist: **John Jude Palencar**  
 art director: Judith Murello  
 client: Ace Books  
 title: Angelica  
 medium: Acrylic  
 size: 27"x29 1/2"



1

2



3









1

artist: **Jon Foster**  
art director: David Stevenson  
client: Del Rey Books  
title: Remnant  
medium: Digital

2

artist: **John Howe**  
art director: Steven Pagel  
designer: Kevin Murphy  
client: Meisha Merlin Publishing  
title: Crow  
medium: Watercolor  
size: 12"x18"

3

artist: **Dave Seeley**  
art director: David Stevenson  
client: Ballentine Books  
title: Trading in Danger  
medium: Photodigital

4

artist: **John Zeleznik**  
client: Palladium Books  
title: Rifts: Adventure Guide  
medium: Acrylic  
size: 14"x16"

5

artist: **Greg Swearingen**  
art director: Irene Gallo  
client: Tor Books  
title: Hidden Talents  
medium: Mixed  
size: 10"x14"



1







**B**

1  
artist: **David Grove**  
art director: Irene Gallo  
client: Tor Books  
title: Latro In the Mist  
medium: Acrylic

2  
artist: **Luis Royo**  
client: Norma Editorial  
title: Black Tinkerbell  
medium: Acrylic  
size: 14"x18"

3  
artist: **Thomas Denmark**  
art director: Greg Benage  
client: Fantasy Flight Games  
title: Midnight  
medium: Digital  
size: 8 1/2"x11"

4  
artist: **Justin Sweet**  
art director: Theodore Berquist  
client: Riot Minds  
title: Trudvang  
medium: Oil/digital



1

2









1

artist: **Bob Eggleton**  
art director: Bob Eggleton  
designer: Malcom Couch  
client: Paper Tiger  
title: Fine Dragons  
medium: Acrylic  
size: 36"x24"

2

artist: **Bob Eggleton**  
art director: Bob Eggleton  
designer: Desert Isle Design  
client: Subterranean Press  
title: From Weird and Distant Shores  
medium: Oil  
size: 40"x30"

3

artist: **William Stout**  
client: ibooks/Terra Nova Press  
title: The Title  
medium: Ink & watercolor on board  
size: 71/4"x105/8"







©2002 Wm Stout





1  
artist: **Petar Meseldžija**  
client: Grimm Press [Taiwan]  
title: King Arthur and the Knights  
of the Round Table  
medium: Acrylic  
size: 17"x12"

2  
artist: **Gregory Manchess**  
art director: Irene Gallo  
client: Tor Books  
title: Finn Mac Cool  
medium: Oil  
size: 66"x28"

3  
artist: **Kinuko Y. Craft**  
art director: Ellen Friedman  
designer: Mahlon F. Craft  
client: Sea Star Books  
title: Sleeping Beauty  
medium: Oil  
size: 23"x12"









1  
 artist: **Bryan Ballinger**  
 client: Big Idea Books  
 title: The Great Cheese Squeeze  
 medium: Digital  
 size: 12 1/4" x 9 1/4"

2  
 artist: **Ray-Mel Cornelius**  
 art director: Allyson Bradley  
 client: Half Price Books  
 title: Moon Watcher  
 medium: Acrylic

3  
 artist: **Z-ko Chuang**  
 title: The Sign  
 medium: Acrylic/digital  
 size: 15" x 7"

4  
 artist: **Mark Zug**  
 art director: Rob Boyle  
 client: FanPro Games  
 title: Toxic Spirit  
 medium: Oil  
 size: 16" x 21"









1

artist: **Gordon Crabb**  
art director: Sheila Gilbert  
client: DAW Books  
title: Holder of Lightning  
medium: Acrylic  
size: 11 1/2" x 16"

2

artist: **Marc Sasso**  
art director: Rob Boyle  
client: FanPro Games  
medium: Mixed/digital

3

artist: **J.P. Targete**  
art director: Irene Gallo  
client: Tor Books  
title: A Fortress of Grey Ice  
medium: Oil  
size: 21" x 29"

4

artist: **Jon Sullivan**  
art director: Lucie Stericker  
client: Victor Gollancz Ltd.  
title: Brightly Burning  
medium: Oil  
size: 20" x 12"









1

artist: **Roxana Villa**  
art director: Mark Murphy  
designer: Roxanna Villa  
client: Murphy Design  
title: Illuminated H<sup>2</sup>/Heaven & Hell  
medium: Acrylic/goldleaf/digital  
size: 8 1/2"x16"

2

artist: **Manchu**  
client: Hachette—Livres de Poche  
title: Le Sceptre du Hasard  
medium: Acrylic  
size: 50cmx65cm

3

artist: **Dave Seeley**  
title: Pistol Whipped  
medium: Photodigital

4

artist: **Janny Wurts**  
client: HarperCollins/Eos  
title: Peril's Gate  
medium: Oil on masonite  
size: 36"x23 1/2"









1  
artist: H. Tom Hall  
art director: Irene Gallo  
client: Tor Books  
title: Hunters On the Dark Sea  
medium: Oil

2  
artist: Tristan Elwell  
art director: Irene Gallo  
client: Starscape Books  
title: Ashling  
medium: Oil











HUNTER #16 TM & © 2002 by DC Comics. All Rights Reserved. Used with permission

artist: **JON FOSTER**  
art director: Steve Bunche   client: DC Comics   title: Hunter #16   medium: Digital





LUCIFER #28 © 2002 by DC Comics. All Rights Reserved. Used with permission.

artist: **CHRISTOPHER MOELLER**  
art director: Shelly Bond   client: DC Comics   title: Lucifer #28   size: 20"x30"   medium: Acrylic on board



**1**  
 artist: **Jon J Muth**  
 art director: Shelly Bond  
 designer: Georg Brewer  
 client: DC/Vertigo Comics  
 title: Lucifer: Nirvana  
 medium: Mixed

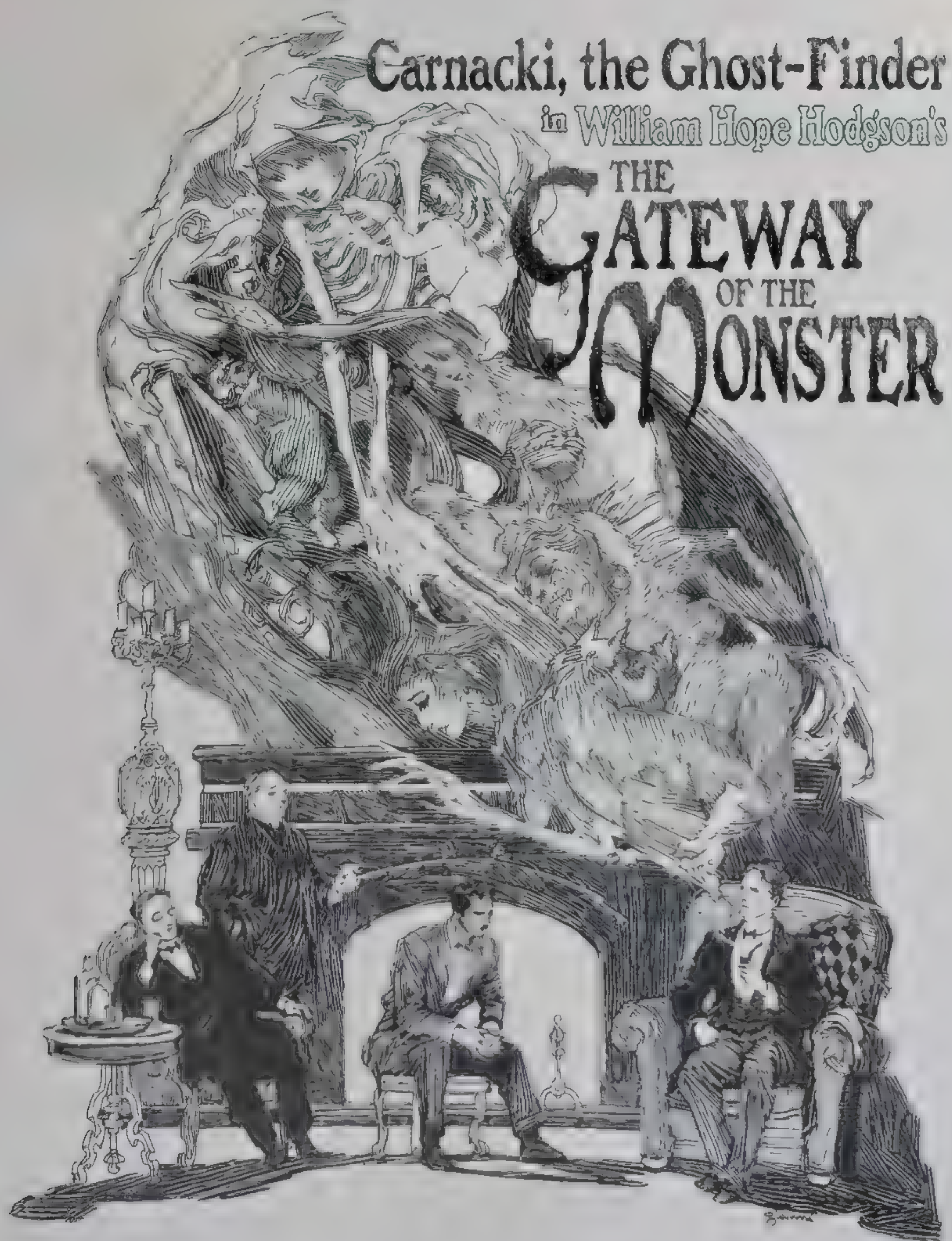
**2**  
 artist: **Gary Gianni**  
 designer: Jim Keegan  
 client: Hieronymus Press  
 title: Corpus Monstrum Vol. 1  
 medium: Ink  
 size: 10"x15"

**3**  
 artist: **Christopher Moeller**  
 art director: Shelly Bond  
 client: DC Comics  
 title: Lucifer #27  
 medium: Acrylic on board  
 size: 20"x30"

**4**  
 artist: **Jason Alexander**  
 art director: Mark Bellis  
 designer: Kent Williams  
 client: Sirius Entertainment  
 title: Empty Zone  
 medium: Mixed  
 size: 18"x26"



2











1

artist: **Christian Gossett**  
colorist: Snakebit  
title: Run, Makita, Run [The Red Star cover]

2

artist: **Raymond Swanland**  
art director: Matt Alford  
client: TokyoPop  
title: Atonement  
medium: Digital

3

artist: **Raymond Swanland**  
art director: Matt Alford  
client: TokyoPop  
title: The Blessing  
medium: Digital

4

artist: **Raymond Swanland**  
art director: Matt Alford  
client: TokyoPop  
title: The Fall  
medium: Digital

1



2



3











1  
 artist: Glen Orbik  
 art director: Shelly Bond  
 designer: Glen Orbik/Laurel Blechman  
 client: DC Comics  
 title: American Century #15  
 medium: Oil  
 size: 13"x16"

2  
 artist: Joe Chiodo  
 art director: Teal Marie K. Chimblo  
 designer: Shannon Rasberry  
 client: Penny-Farthing Press  
 title: Decoy: Storm of the Century #3  
 medium: Acrylic

3  
 artist: Joe Chiodo  
 art director: Teal Marie K. Chimblo  
 designer: Shannon Rasberry  
 client: Penny-Farthing Press  
 title: Decoy: Storm of the Century #1  
 medium: Acrylic

4  
 artist: Ashley Wood  
 client: Image Comics  
 title: The Real Fused  
 medium: Oil/digital  
 size: 17"x11"

5  
 artist: Brian Horton/Paul Lee  
 art director: Scott Allie  
 client: Dark Horse Comics  
 title: The Devil's Footprints #2  
 medium: Mixed  
 size: 63/4"x10"

6  
 artist: Brian Horton/Paul Lee  
 art director: Scott Allie  
 client: Dark Horse Comics  
 title: Buffy the Vampire Slayer #58  
 medium: Mixed  
 size: 63/4"x10"









1

artist: **Jon Foster**  
 art director: Heidi MacDonald  
 client: DC Comics  
 title: Hunter #11  
 medium: Oil/digital  
 size: 28"x28"

2

artist: **Neal Adams**  
 art director: Teal Marie K. Chimble  
 designer: Shannon Rasberry  
 client: Penny-Farthing Press  
 title: The Victorian #14  
 medium: Mixed

3

artist: **David Mack**  
 art director: Nanci Dakesian/Stuart Moore  
 designer: David Mack  
 client: Marvel Comics  
 title: Daredevil #25  
 medium: Mixed

4

artist: **Jon Foster**  
 art director: Heidi MacDonald  
 client: DC Comics  
 title: Hunter #12  
 medium: Oil/digital  
 size: 24"x36"



1

2







© 2009 by DC Comics. All rights reserved. Justice League



1

artist: **Steve Rude**  
client: Marvel Comics  
title: Cap Cover #1  
medium: Cel-vinyl  
size: 18"x28"

2

artist: **Lee Ballard**  
client: Town O' Crazies  
title: Commercial Break  
medium: Charcoal  
size: 68"x42"

3

artist: **Joe Jusko**  
art director: Tom Brevoort  
client: Marvel Comics  
title: Dr. Doom  
medium: Acrylic  
size: 16"x26"

4

artist: **Greg Horn**  
art director: Tom Brevoort  
client: Marvel Comics  
title: Deadline #4  
medium: Digital  
size: 8"x10"

5

artist: **Paolo Rivera**  
client: Marvel Comics  
title: Iron Man  
medium: Oil  
size: 20"x30"

6

artist: **Scott Morse**  
art director: Stuart Moore/Nanci Dakesian  
client: Marvel Comics  
title: Elektra: Glimpse & Echo #1  
medium: Acrylic on board







DOCTOR DOOM™ & © 2003 by Marvel Enterprises, Inc. All Rights Reserved.



ELEKTRA™ & © 2003 by Marvel Enterprises, Inc. All Rights Reserved.



IRON MAN™ & © 2003 by Marvel Enterprises, Inc. All Rights Reserved.



ELEKTRA™ & © 2003 by Marvel Enterprises, Inc. All Rights Reserved.



**1**  
 artist: Kerry P. Talbott  
 art director: Patrick Godfrey  
 designer: Patrick Godfrey  
 client: Oddgod Comics  
 medium: Mixed/digital  
 size: 12"x17"

**2**  
 artist: Jay Anacleto  
 art director: Brian Haberlin  
 client: Avalon Studios  
 medium: Pencil/digital  
 size: 10"x15"

**3**  
 artist: Alex Horley-Orlandelli  
 art director: Jean L. Scrocco  
 designer: Spiderwebart Gallery  
 client: Sharky Comics  
 title: Sharky  
 medium: Acrylic  
 size: 11"x17"

**4**  
 artist: Frazer Irving  
 art director: Dave Land  
 client: Dark Horse Comics  
 title: Fort! Profit of the Unexplained  
 medium: Ink  
 size: 273mmx184mm



2



3











1

artist: **Vebjorn "Keel" Strommen**  
art director: Wivi Eilertsen  
client: Bladkompaniet As  
title: Oriental Barbarian  
medium: Digital

2

artist: **Paolo M. Rivera**  
client: Jim Krueger  
title: Children of the Left Hand  
medium: Oil  
size: 34"x22"

3

artist: **Greg Horn**  
client: Marvel Comics  
title: Elektra #16: Washing Away the Past  
medium: Digital



1











designer: Lawrence Northey client: Randall & Kay Richmond artist: **LAWRENCE NORTHEY** title: Greetings and Salutations from the Planet Grape medium: Metal medium: 36"Hx26"W





artist: **WILLIAM BASSO**

art director: William Basso   client: Eldritch Design, Inc.   title: The Warlord   size: 11" tall   medium: Painted resin



**1**  
**artist:** Tim Holter Bruckner  
**art director:** Georg Brewer  
**designer:** Tim H. Bruckner/Georg Brewer  
**client:** DC Direct  
**title:** Batgirl  
**medium:** Resin  
**size:** 5 1/2" tall

**2**  
**artist:** Tim Holter Bruckner  
**art director:** Georg Brewer  
**designer:** Alex Ross  
**client:** DC Direct  
**title:** Wonder Woman: Kingdom Come  
**medium:** Resin  
**size:** 6 1/2" tall

**3**  
**artist:** Tim Holter Bruckner  
**art director:** Georg Brewer  
**designer:** Jim Lee  
**client:** DC Direct  
**title:** Batman  
**medium:** Resin  
**size:** 12" tall

**4**  
**artist:** Tim Holter Bruckner  
**art director:** Georg Brewer  
**designer:** Alex Ross  
**client:** DC Direct  
**title:** Superman: Kingdom Come  
**medium:** Resin  
**size:** 6 3/4" tall

2



WONDER WOMAN: KINGDOM COME. © & 2001 by DC Comics. All Rights Reserved. Used with permission.







SUPERMAN AND THE POWER OF COMICS: THE NEW 52. All Rights Reserved. Used with permission.



**1**  
**artist:** Steven W. West  
**designer:** Boris Vallejo  
**photographer:** Michael Edenfield  
**client:** Enchanted Arts  
**title:** Tattoo  
**medium:** Bonded bronze  
**size:** 8<sup>3</sup>/<sub>4</sub>"x11<sup>3</sup>/<sub>4</sub>"

**2**  
**artist:** Mick Wood  
**art director:** Michael F. Heintzelman  
**designer:** Michael F. Heintzelman  
**photographer:** Graeme Weeks  
**client:** The Pelennor Fields  
**title:** The Cyclops  
**medium:** Resin  
**size:** 9<sup>1</sup>/<sub>2</sub>"Hx9<sup>1</sup>/<sub>2</sub>"W  
 Inspired by the work of Ray Harryhausen

**3**  
**artist:** Michael Dooney  
**title:** White Elf King  
**medium:** Super sculpey  
**size:** 4" tall

**4**  
**artist:** Pablo Viggiano  
**art director:** Gore Group  
**designer:** Pablo Viggiano/Juan Bobillo  
**colorist:** Alejandra Jorquera  
**client:** Dynamic Forces  
**title:** Hulk  
**medium:** Resin  
**size:** 9<sup>1</sup>/<sub>2</sub>"

**5**  
**artist:** Clayburn Moore  
**designer:** Clayburn Moore  
**client:** David Mack  
**title:** Snapdragon Bust  
**medium:** Cold cast porcelain  
**size:** 5" tall

**6**  
**artist:** Dene Mason  
**art director:** Aaron Ethridge  
**designer:** Dene Mason  
**client:** Top Cow Comics  
**title:** Magdalena  
**medium:** Cold cast porcelain  
**size:** 7<sup>1</sup>/<sub>2</sub>"x6"x7"

**7**  
**artist:** Ryan Kenneth Peterson  
**title:** Hellboy Interpretation  
**medium:** Chevant clay  
**size:** 12"x22"  
 Inspired by the work of Mike Mignola







THE HULK™ & © 2003 by Marvel Enterprises, Inc. All Rights Reserved.

5



7



HELLBOY™ & © 2003 by Mike Mignola. All Rights Reserved.



1

artist: **Lisa Snellings Clark**  
title: Winter Guardians  
medium: Papier-maché  
size: 26" tall

2

artist: **Brett Klisch**  
art director: Burt Sun  
photographer: Andre Constantini  
client: www.helendetroit.com  
title: Helen the Destroyer  
medium: Mixed  
size: 16"Hx18"L

3

artist: **Zook**  
title: The Moon Maid [after Frazetta]  
medium: Oil-based clay  
size: 18"Hx24"L

4

artist: **David Cheng Lu**  
art director: Monte Moore  
designer: Monte Moore  
client: Tradex (Germany)  
title: Sunsatiabie  
medium: Clay/cast resin  
size: 8"

5

artist: **Andrew Burr**  
client: Bonewerks  
title: Venus  
medium: Epoxy/metal/glass  
size: 15"H

6

artist: **Spencer Davis**  
client: Imij POP  
title: Booty Babe Art—"Heavy Metal"  
medium: Resin  
size: 11 1/2"H



1







4



6





1  
artist: Jean-Marc Laroche  
title: Shaman  
medium: Mixed  
size: 32"H

3  
artist: James M. Elliott  
photographer: Hal Stata  
title: Flash Gordon's Rocket Locomotive  
medium: Styrene/brass/wood

2  
artist: Martin Canale  
title: Old Wizard  
medium: Epoxy  
size: 11"H

4  
artist: Alterton  
title: Follow the Horizon  
medium: Epoxy







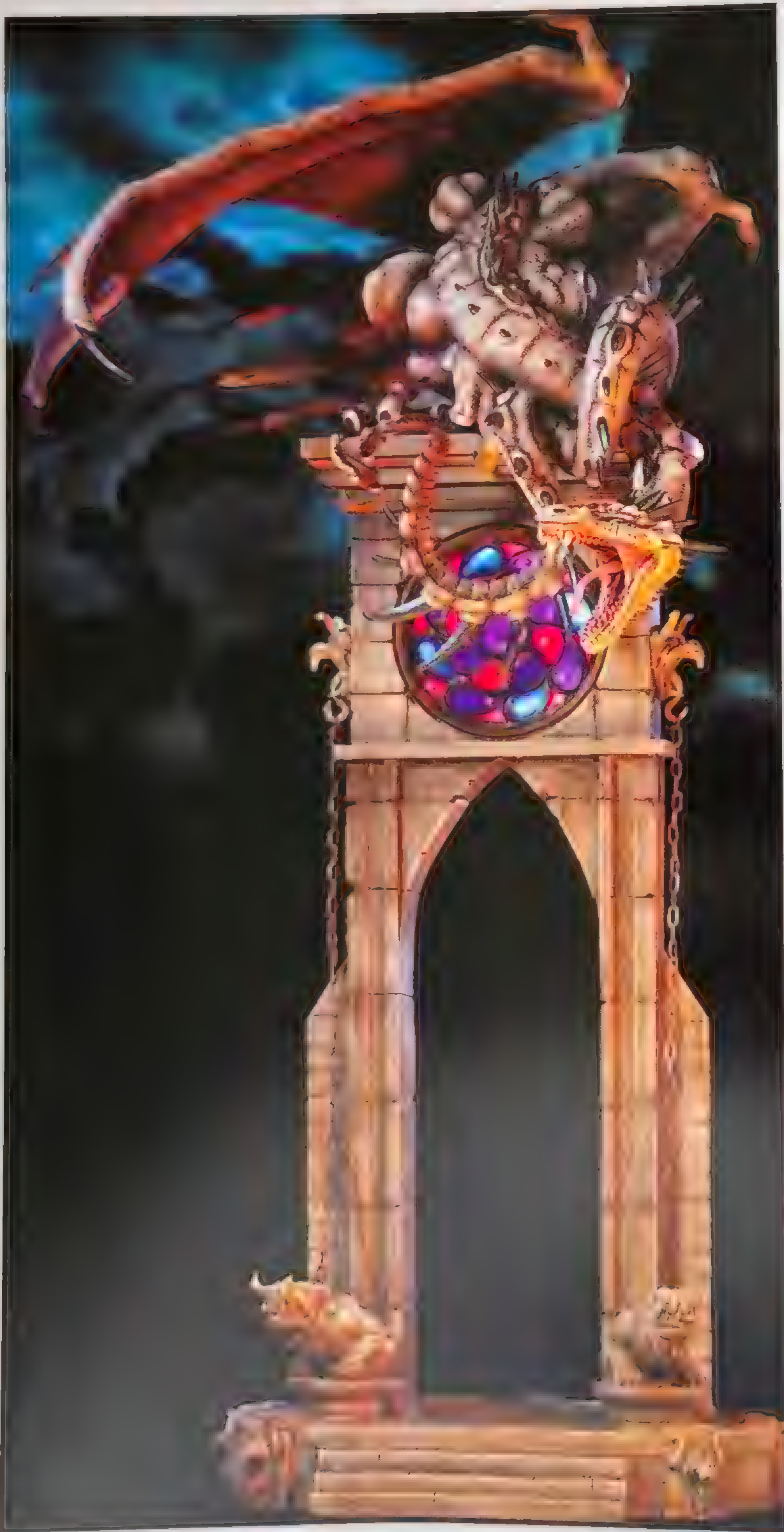


**1**  
 artist: **Karl Deen Sanders**  
 photographer: Tisha Lyons  
 painter: Rick Cantu  
 molding/casting: Mike Evans  
 graphic artist: David Fisher  
 client: Dragonfire Studios  
 title: Keeper of Time  
 medium: Cold cast resin  
 size: 14"H

**2**  
 artist: **Dave Pressler**  
 title: Robot Gangster Mouse  
 medium: Polystyrene  
 size: 6 1/2"Hx4"W

**3**  
 artist: **Bill Toma**  
 photographer: David Kern  
 title: Battle Cry  
 medium: Bronze  
 size: 32"Hx16"Dx14"W

**4**  
 artist: **Daniel Hawkins**  
 title: 99 Heads Installation Section A  
 medium: Mixed  
 size: Various











artist: **JAMES GURNEY**  
art director: Mike Mrak client: Discover Magazine title: T. Rex Drinking medium: Oil size: 30"x14"





artist: **OMAR RAYYAN**

art director: Tony Jacobson   client: Spider Magazine   title: Turtle Race   medium: Watercolor   size: 11"x13"



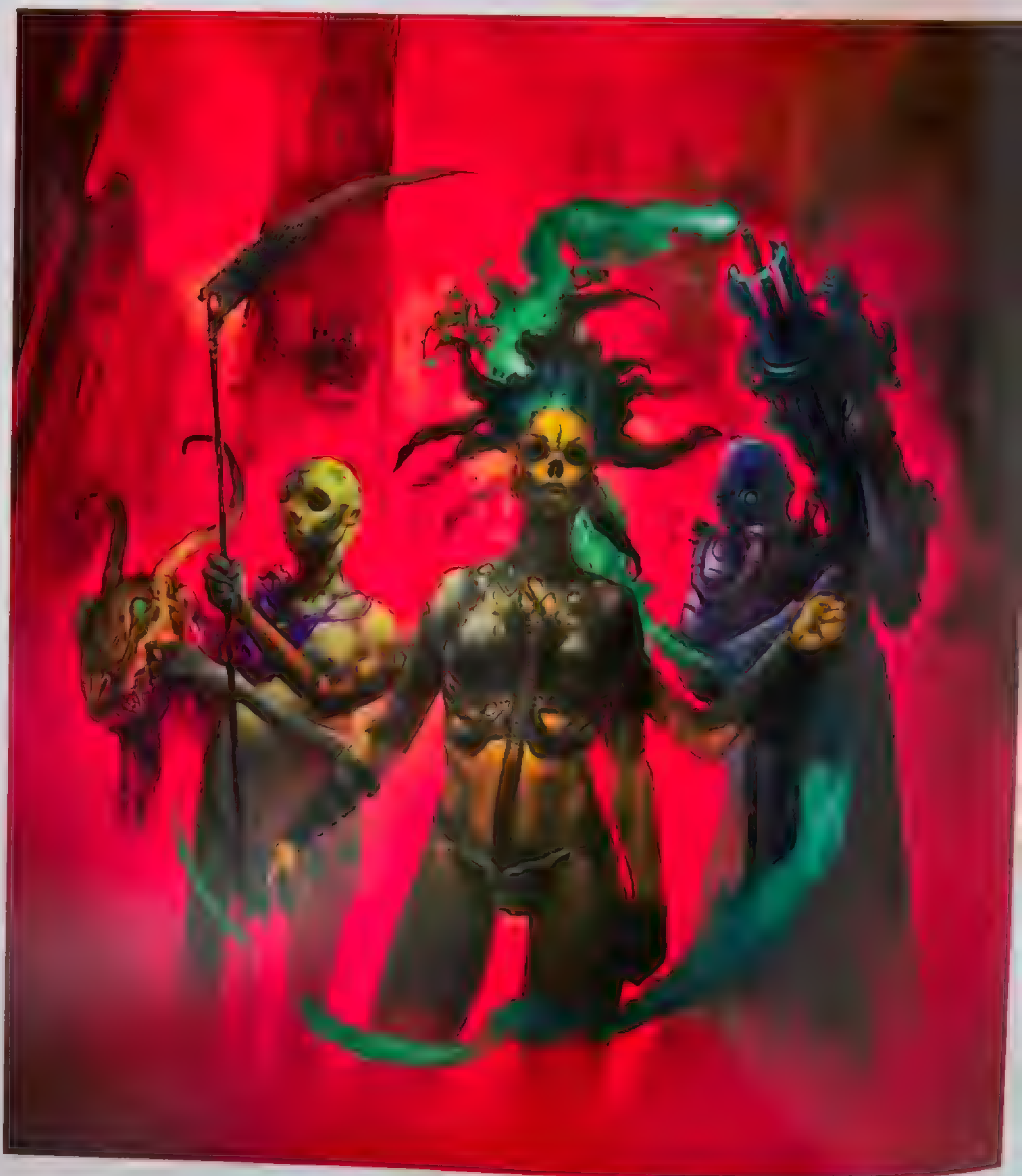


1  
artist: Anthony S. Waters  
art director: Kyle Hunter  
client: Paizo Publishing  
title: Bolette  
medium: Digital  
size: 16"x8"

2  
artist: Yoko Mill  
client: Gensou Bungaku  
title: Getai-Un-Kan  
(The Moon Halo Palace)  
medium: Digital

3  
artist: Puddnhead  
art director: Kyle Hunter  
client: Wizards of the Coast  
title: Polyhedron Cover  
medium: Digital  
size: 12"x18"

4  
artist: Marc Sasso  
art director: Lisa Chido  
client: Paizo Publishing  
title: The Drow  
medium: Mixed/digital









1

artist: **Anita Kunz**  
art director: Andy Cowles  
client: Rolling Stone  
title: Alicia Keys  
medium: Mixed  
size: 8"x12"

2

artist: **Cheryl Griesbach/  
Stanley Martucci**  
art director: Nick Torello  
client: Penthouse  
title: The Martyr of Hollywood Hills  
medium: Oil on gessoed masonite  
size: 12"x16"

3

artist: **Lori Koefoed**  
art director: Laura Cleveland  
client: Realms of Fantasy  
title: Fable From a Cage  
medium: Oil/digital  
size: 8 1/2"x11"

4

artist: **Randy Pollak**  
art director: Jamie Elsis  
designer: Randy Pollak  
client: BusinessWeek  
title: Money Laundering  
medium: Digital

5

artist: **John Picacio**  
art director: Laura Cleveland  
client: Realms of Fantasy  
title: Vida  
medium: Mixed/digital  
size: 8 1/4"x11 1/4"









**1**  
**artist:** Rodney J. Brunet  
**client:** Giant Studios/Candice Alger  
**title:** The Crib  
**medium:** Mixed/digital

**2**  
**artist:** Greg Horn  
**client:** Wizard Magazine  
**title:** Hulk Eye  
**medium:** Digital  
**size:** 16"x10"

**3**  
**artist:** Mark Zug  
**art director:** Peter Whitley  
**client:** Dragon Magazine  
**title:** Garden of Souls  
**medium:** Oil  
**size:** 20"x8"

**4**  
**artist:** Jum-ichi Fujikawa  
**client:** IDG Japan  
**title:** 666  
**medium:** Digital  
**size:** 9"x13"

**5**  
**artist:** Scott Easley  
**client:** Heavy Metal  
**title:** Prom  
**medium:** Digital  
**size:** 8 1/2"x12 3/4"

**6**  
**artist:** Greg Horn  
**client:** PSM2 Magazine  
**title:** Tomb Raider Bikini  
**medium:** Digital  
**size:** 16"x10"









1

artist: **Scott E. Anderson**  
 art director: Christine Morrison  
 client: Stocks & Commodities Magazine  
 title: Cruel Bear Market  
 medium: Mixed  
 size: 7"x10"

2

artist: **Bruce Jensen**  
 art director: Bruce Jensen  
 client: 60 Minutes II  
 title: The 6th Sense  
 medium: Digital  
 size: 9"x6"

3

artist: **Omar Rayyan**  
 art director: Suzanne Beck  
 client: Ladybug Magazine  
 title: The More, The Merrier  
 medium: Watercolor  
 size: 8 1/2"x10 1/2"

4

artist: **Omar Rayyan**  
 art director: Suzanne Beck  
 client: Ladybug Magazine  
 title: The More, The Merrier [cover]  
 medium: Watercolor  
 size: 11"x14"

artist: **Justin Sweet**  
 art director: Lisa Chido  
 client: Dragon Magazine  
 title: Crows Eye  
 medium: Oil/digital







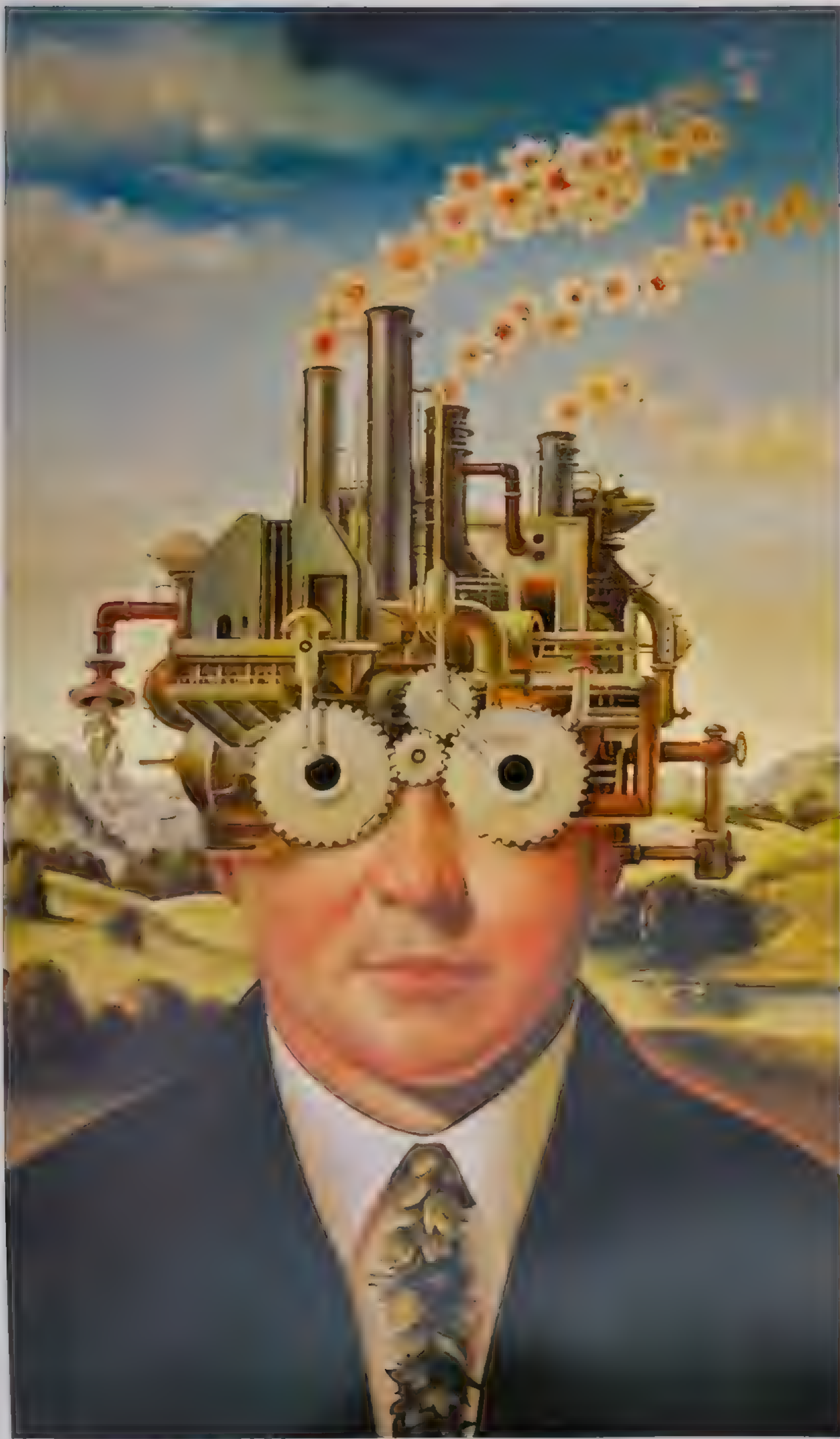


1  
 artist: Greg Spalenka  
 art director: Chiara Caballero  
 client: Drnithopter  
 title: Queen  
 medium: Mixed  
 size: 10"x13"

2  
 artist: David Bowers  
 art director: Marti Golin  
 client: Time  
 title: Factory Head  
 medium: Oil  
 size: 7"x14"

3  
 artist: David Bowers  
 art director: Dwayne Cogdill  
 client: Christian Research Journal  
 title: Demon Face  
 medium: Oil  
 size: 8"x10"

4  
 artist: Stephen Hickman  
 client: Weird Tales  
 title: Norhala of the Lightnings  
 medium: Oil  
 size: 30"x40"









Institutional Gold Award



artist: **PETER de SÈVE**

art director: Chris Curry   client: Society of Illustrators   title: Call For Entries   medium: Watercolor and ink   size: 12"x16"





artist: **ERIC BOWMAN**

title: Iron Maiden medium: Oil size: 13"x18"



**1**  
 artist: Tony DiTerlizzi  
 client: DiTerlizzi Gals Portfolio  
 title: Succubus  
 medium: Gouache  
 size: 18"x24"

**2**  
 artist: Paul Bonner  
 client: Rackham  
 title: Orks  
 medium: Watercolor  
 size: 11 1/2"x15 1/4"

**3**  
 artist: Paul Bonner  
 client: Rackham  
 title: Tigre de Dirz  
 medium: Watercolor  
 size: 11"x15 1/2"

**4**  
 artist: Paul Bonner  
 client: Rackham  
 title: Minotaur D'Avagddu  
 medium: Watercolor  
 size: 12"x16 1/2"



1



2









1  
 artist: **Gary A. Lippincott**  
 client: G.L. Limited Editions  
 title: Elfin Aja  
 medium: Watercolor  
 size: 11"x14 1/2"

2  
 artist: **Mark A. Nelson**  
 client: Grazing Dinosaur Press  
 title: Veraskull  
 medium: Ink  
 size: 10"x15"

3  
 artist: **Mark A. Nelson**  
 client: Grazing Dinosaur Press  
 title: Broken Angel  
 medium: Colored pencil  
 size: 10"x13"

4  
 artist: **Greg Spalenka**  
 art director: Allen Spiegel  
 client: Allen Spiegel Fine Arts  
 title: Spirit of the Season  
 medium: Mixed/digital  
 size: 5"x8"









1

artist: **Gregory Manchess**  
 art director: Jim Burke  
 client: Dellas Graphics  
 title: Froggyle  
 medium: Oil  
 size: 17"x21"

2

artist: **Dave DeVries**  
 title: Skinny Skull  
 medium: Mixed  
 size: 4"x16 1/4"

3

artist: **Wes Benscoter**  
 client: Zoku Shobo, Japan  
 title: Weirdscape  
 medium: Acrylic on paper  
 size: 24"x18"

4

artist: **Larry MacDougall**  
 art director: Patricia Lewis  
 client: Underhill Studio  
 title: The Soloist  
 medium: Gouache  
 size: 12"x9"



2









1 & 2

artist: Peter de Sève

art director: Ron Clements and John Musker

client: Walt Disney Studios

title: Treasure Planet Character Study

medium: Pencil

size: 14"x17"

3

artist: Peter de Sève

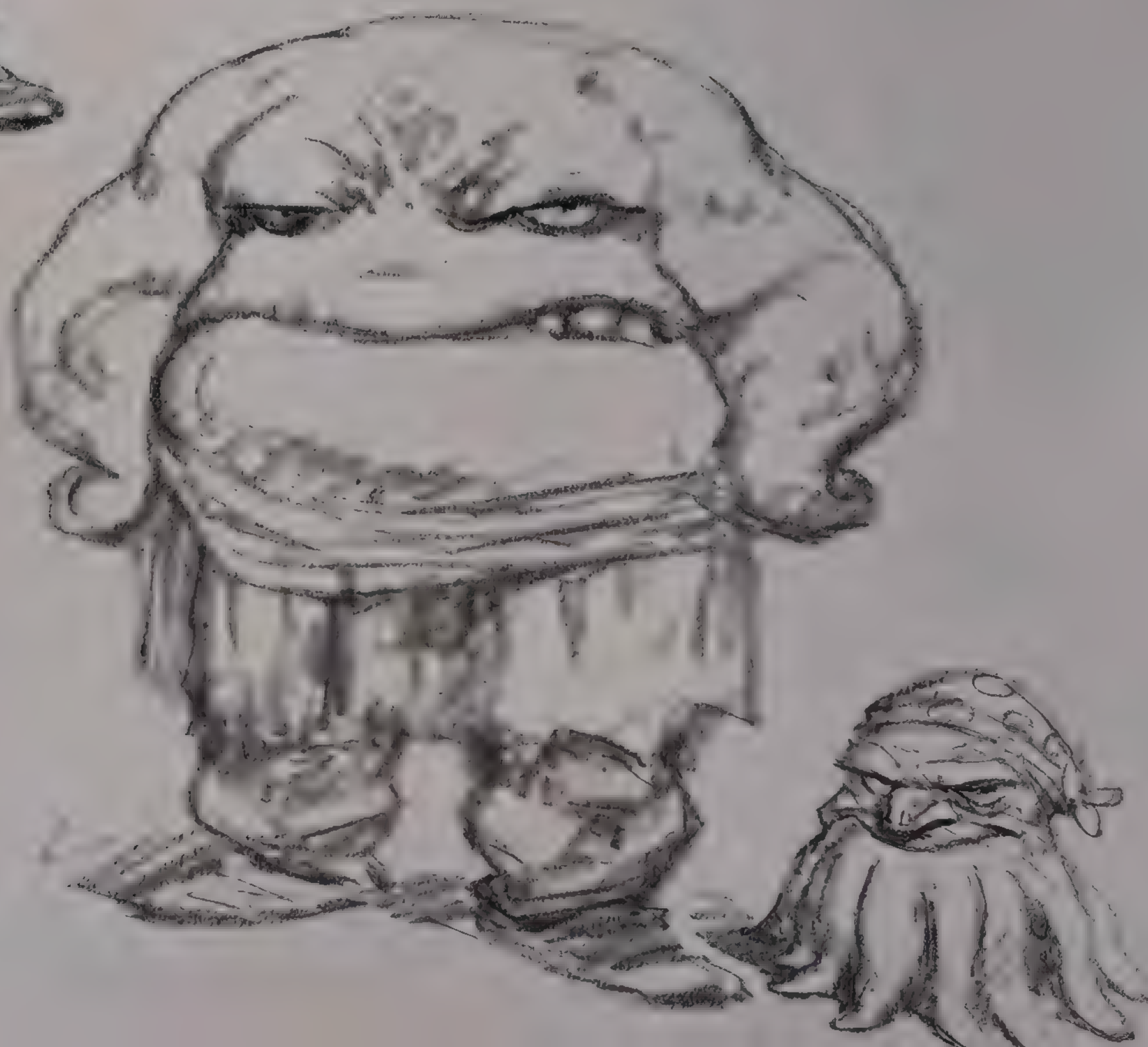
art director: Joanna Dean

client: St. Ann's School

title: Pan

medium: Watercolor and ink

size: 11"x14"









1  
 artist: Rafal Olbinski  
 designer: Leah Majeriski  
 client: Herbapol  
 title: Primavera  
 medium: Acrylic  
 size: 20"x30"

2  
 artist: Richard Laurent  
 art director: Cheryl Jefferson  
 designer: Richard Laurent  
 client: Laurent Design  
 title: The Muse  
 medium: Oil  
 size: 14"x18"

3  
 artist: Daniel R. Horne  
 art director: Rachael Robbins  
 client: Blondezilla, Inc.  
 title: Blondezilla  
 medium: Oil  
 size: 24"x36"

4  
 artist: Tony DiTerlizzi  
 client: DiTerlizzi Gals Portfolio  
 title: Medusa  
 medium: Gouache  
 size: 18"x24"

5  
 artist: Ed Org  
 client: Ed Org Fine Prints  
 title: The Lilly Maid of Astolat  
 medium: Pencil  
 size: 10"x14"

6  
 artist: Daren Bader  
 client: Viscurreal Entertainment  
 title: Hookah  
 medium: Oil  
 size: 18"x24"









**1**  
 artist: **Scott M Fischer**  
 art director: Dana Knudsen  
 client: Wizards of the Coast  
 title: Blue Morph  
 medium: Oil on paper

**2**  
 artist: **Brian Despain**  
 title: Blendboy 2000  
 medium: Digital  
 size: 6"x8"

**3**  
 artist: **Jon Foster**  
 title: Self Portrait #5  
 medium: Gouache  
 size: 8"x10"

**4**  
 artist: **Jon Foster**  
 title: Catbot  
 medium: Oil/digital  
 size: 30"x40"









1  
artist: Young Chun  
title: The Search  
medium: Oil  
size: 22"x22"

2  
artist: Ezra Tucker  
title: A Child Will Lead Them  
medium: Acrylic  
size: 30"x20"

3  
artist: Jason Felix  
client: www.jasonfelix.com  
title: Halo  
medium: Mixed  
size: 8 1/2"x11"

4  
artist: Matt Dicke  
title: Divorce  
medium: Mixed  
size: 18"x24"

5  
artist: Mike Weaver  
client: Idée Fixe  
title: Danger Bob  
medium: Oil  
size: 24"x36"

6  
artist: Stu Suchit  
art director: Heidi Younger  
designer: Stu Suchit  
client: Vision Theater  
title: A Christmas Carol  
medium: Mixed  
size: 9"x12"

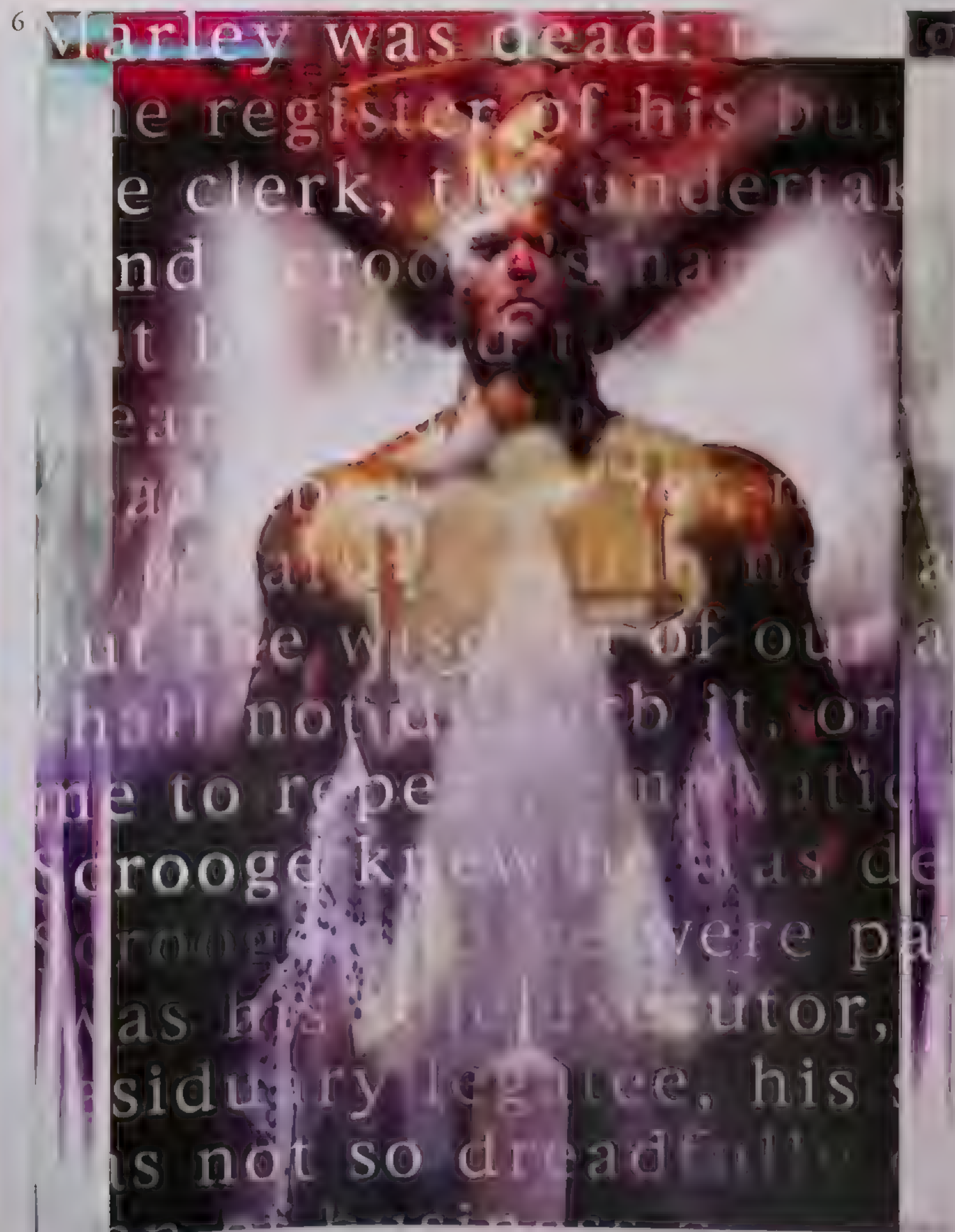


1

2









**1**  
**artist:** Meats Meier  
**client:** sketchovision.com  
**title:** Etcher  
**medium:** Digital

**2**  
**artist:** Darrel Anderson  
**client:** GroBoto  
**title:** The Vortex Reed  
**medium:** Digital  
**size:** 3"x6 1/2"

**3**  
**artist:** Larry Price  
**client:** larrypriceart.com  
**title:** Future 1  
**medium:** Digital  
**size:** 8 1/2"x11"

**4**  
**artist:** Meats Meier  
**client:** sketchovision.com  
**title:** Devil  
**medium:** Digital









1  
artist: **Douglas Klauba**  
art director: Hans Lushina  
designer: Pagliuco Design Company  
client: Chicago Fantastic Film Festival  
title: Stella-7  
medium: Acrylic  
size: 16"x24"

2  
artist: **rk post**  
art director: Dana Knutson  
client: Wizards of the Coast  
title: Jeska, Warrior Adept  
medium: Oil  
size: 24"x20"

3  
artist: **Drew Posada**  
client: Brian Haberlin/The Wicked  
title: Dawn  
medium: Mixed/digital  
size: 15 1/2"x30"

4  
artist: **Rafal Olbinski**  
designer: MM Studio  
client: Patinae, Inc.  
title: Primavera 2000  
medium: Acrylic  
size: 30"x40"

5  
artist: **Anita Kunz**  
title: March  
medium: Mixed  
size: 10"x5"









1

artist: **Brom**  
art director: Brom  
client: Tidemark  
title: Soulforge  
medium: Oil

2

artist: **Raymond Swanland**  
art director: Raymond Swanland  
client: Oddworld Inhabitants  
title: The Hunt  
medium: Digital

3

artist: **Silvio Aebischer**  
art director: Silvio Aebischer  
client: Oddworld Inhabitants  
title: GlockStat and Slig Valet  
medium: Digital

4

artist: **Cam de Leon**  
client: happypencil.com  
title: Dream.01  
medium: Mixed







3





**1**  
**artist:** Scott Everett Burton  
**client:** Scott Burton's Universe: Ltd Ed Prints  
**title:** Batya's Journey with Aviram the Sentinel  
**medium:** Acrylic/pencil  
**size:** 20"x20"

**2**  
**artist:** Lee Ballard  
**art director:** Lee Ballard  
**designer:** Doug Cunningham  
**client:** Figment  
**title:** Morgan  
**medium:** Oil  
**size:** 52"x20"

**3**  
**artist:** Daniel R. Horne  
**art director:** Daniel R. Horne  
**client:** Arcadia Press  
**title:** A Gilded Cage  
**medium:** Oil  
**size:** 24"x36"









1  
artist: **Michael Kerr**  
art director: Michael Kerr  
title: Progress  
medium: Oil on canvas  
size: 38"x32"

2  
artist: **Jon Sullivan**  
art director: Lucie Stericker  
client: Victor Gollancz Ltd.  
title: Terry Pratchett's Discworld Calendar  
medium: Oil  
size: 16"x13"

3  
artist: **Jerry Lofaro**  
art director: Duy Nguyen  
client: Hallmark Entertainment  
title: Dinotopia Style Guide: T-Rex 1  
medium: Digital  
size: 8"x10"









**1**  
**artist:** Sally Wern Comport  
**art director:** Matt Marsh  
**client:** National Labor Federation  
**title:** Deferred Income=No Income  
**medium:** Mixed  
**size:** 20"x14"

**2**  
**artist:** Kirk Reinert  
**art director:** Kirk Reinert  
**title:** Feathered Friends  
**medium:** Acrylic  
**size:** 48"x36"

**3**  
**artist:** Daniel Dos Santos  
**client:** Greenwich Workshop Gallery  
**title:** Shiva's Crown  
**medium:** Oil  
**size:** 36"x24"

**4**  
**artist:** Simon Thorpe  
**client:** The Sci-Fi Picture Co.  
**title:** Flight of the Fenri  
**medium:** Digital  
**size:** 81.5cmx50cm









1  
artist: David Hudnut  
art director: David Hudnut  
client: Dorian Martin  
medium: Digital  
size: 7"x8"

2  
artist: Scott Gustafson  
art director: Scott Usher/Wendy Wentworth  
designer: Scott Gustafson  
client: The Greenwich Workshop  
title: Happily Ever After  
medium: Oil  
size: 60"x28"

3  
artist: Brian Despain  
title: Mr. Bubble's Birthday  
medium: Digital  
size: 6"x8"











artist: ERIC JOYNER  
title: The Last Tinman medium: Oil





artist: **PETAR MEŠELDŽIJA**  
title: The Dawn of the Day size: 36 $\frac{1}{2}$ "x35 $\frac{1}{2}$ " medium: Oil



1  
 artist: **Puddnhead**  
 art director: Puddnhead  
 medium: Digital  
 size: 14"x18"

2  
 artist: **Puddnhead**  
 art director: Puddnhead  
 title: The Queen of Spades  
 medium: Digital  
 size: 11"x17"

3  
 artist: **Dave Dorman**  
 art director: Stephen D. Smith  
 client: Atomic Vision Entertainment  
 title: Dementia  
 medium: Oil/acrylic  
 size: 12"x18"

4  
 artist: **Viktor Koen**  
 title: Damsel No. 6  
 medium: Digital  
 size: 24"x35"









1  
 artist: David Ho  
 art director: David Ho  
 title: Something to Believe In  
 medium: Digital  
 size: 11"x11"

2  
 artist: Carlos Huante  
 art director: Carlos Huante  
 title: Vocations  
 medium: Mixed/digital

3  
 artist: Mark Covell  
 title: Growth  
 medium: Digital  
 size: 8"x12"

4  
 artist: Briolat Aleks  
 title: Stimporkz  
 medium: Mixed  
 size: 8 1/2"x12 1/2"

5  
 artist: Tanner Goldbeck  
 title: Isaac's House  
 medium: Oil/digital  
 size: 28"x46"

6  
 artist: David Ho  
 art director: David Ho  
 client: Renderosity Magazine  
 title: The Dreamer  
 medium: Digital  
 size: 8 1/2"x11"







6





1

artist: Cam de Leon & Chet Zar  
art director: Adam Jones  
designer: Cam de Leon & Chet Zar  
client: Tool  
title: Salival Figure  
medium: Digital

2

artist: John C. Berkey  
title: The Other Women  
medium: Casein acrylic  
size: 16 1/2"x26"

3

artist: Mark Hendrickson  
title: Burning Church  
medium: Oil/digital  
size: 5"x7 1/2"

4

artist: John C. Berkey  
title: Relics, Both  
medium: Casein acrylic  
size: 22"x17"

4

artist: John C. Berkey  
title: Margret—There Back  
medium: Casein acrylic  
size: 26"x22"

1



2



3









1  
 artist: Steven Kenny  
 title: Birch Bark Dress  
 medium: Oil on canvas  
 size: 30"x36"

2  
 artist: Michael Whelan  
 client: Tree's Place Gallery  
 title: Asylum  
 medium: Mixed  
 size: 30"x22"

3  
 artist: Michael Whelan  
 client: Tree's Place Gallery  
 title: Edgedancer  
 medium: Mixed  
 size: 28"x35"









1  
artist: Peter Clarke  
title: Seeder  
medium: Acrylic  
size: 18"x18"

2  
artist: Peter Clarke  
title: Bartered  
medium: Acrylic  
size: 18"x24"

3  
artist: Frank Grau, Jr.  
title: Goblins  
medium: Oil  
size: 16"x20"

4  
artist: Craig Elliott  
designer: Craig Elliott  
title: Winter Declines/Judith II  
medium: Oil and acrylic  
size: 11"x22"

5  
artist: Jhoneil M. Centeno  
art director: Jhoneil M. Centeno  
title: Maternal Instinct  
medium: Digital  
size: 4 1/2"x7"

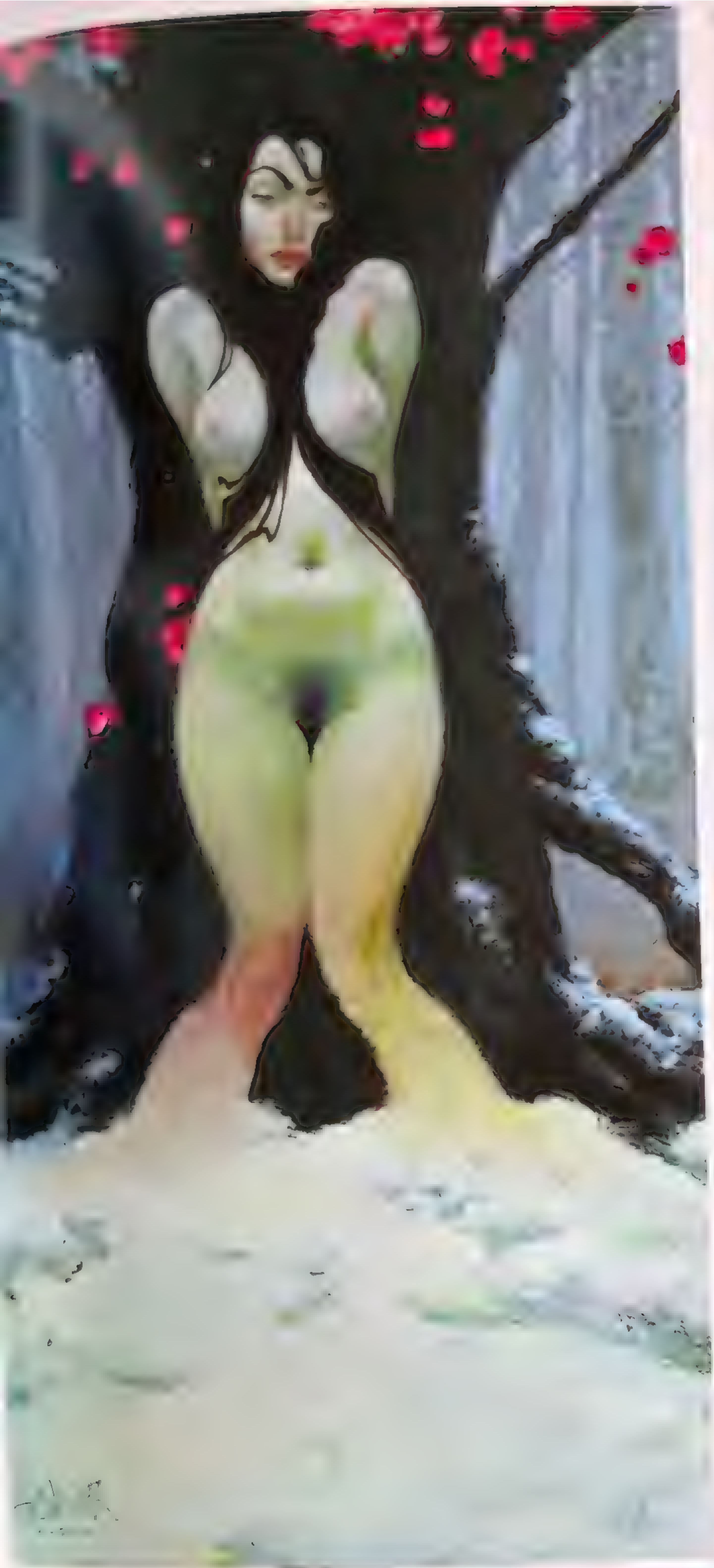
2  
artist: Peter Clarke  
title: Defender  
medium: Acrylic  
size: 34"x11"



2









1

artist: **Donato Giancola**  
title: On the Steps of Mount Doom  
medium: Oil on paper on panel  
size: 27"x30"

2

artist: **Colin Fix**  
title: Vuelo del Mosco  
medium: Mixed/digital  
size: 9 3/4"x15"

3

artist: **Steve Stone**  
art director: Steve Stone  
client: Nexus DNA Ltd.  
title: Bedruthan  
medium: The medium  
size: 42cmx55cm

4

artist: **Matthew Stewart**  
title: Eowyn and the Nazgul  
medium: Oil on board  
size: 34"x24"

5

artist: **David T. Wenzel**  
art director: David T. Wenzel  
title: The Mines of Aegol  
medium: Watercolor  
size: 19 3/4"x11 1/2"



2









**1**  
**artist:** David Bowers  
**title:** The Butterfly Collectors  
**medium:** Oil  
**size:** 21"x20"

**2**  
**artist:** Atilio Pernisco  
**title:** Molena  
**medium:** Oil on canvas  
**size:** 18"x24"

**3**  
**artist:** Juan Manuel Fuentes del Amo  
**title:** Morgana's Garden  
**medium:** Oil on canvas  
**size:** 73cmx92cm

**4**  
**artist:** David Bowers  
**title:** The Rainbow Catcher  
**medium:** Oil  
**size:** 24"x23"









1

artist: **Cathy Wilkins**  
art director: Cathy Wilkins  
title: Mothman  
medium: Digital  
size: 5"x5"

2

artist: **Kari Christensen**  
art director: Daniel Kaufman  
client: Sabertooth Games  
title: Blown Away  
medium: Digital  
size: 10"x12"

3

artist: **Christian Alzmann**  
art director: Christian Alzmann  
title: Alliance  
medium: Digital  
size: 10<sup>1</sup>/<sub>2</sub>"x16<sup>1</sup>/<sub>2</sub>"

4

artist: **John C. Berkey**  
art director: John C. Berkey  
title: Expanding Conflict  
medium: Casein Acrylic  
size: 18"x24"



2



3









**1**  
**artist:** Jim Burns  
**client:** Richard Lee  
**title:** Children of Forgotten Gods  
**medium:** Acrylic  
**size:** 36"x32"

**2**  
**artist:** Allen Douglas  
**title:** The Artificial Cloud  
**medium:** Oil on paper on masonite  
**size:** 15"x12 1/2"

**3**  
**artist:** Chad Michael Ward  
**art director:** Chad Michael Ward  
**title:** The Empress Revealed  
**medium:** Mixed/digital  
**size:** 11"x17"

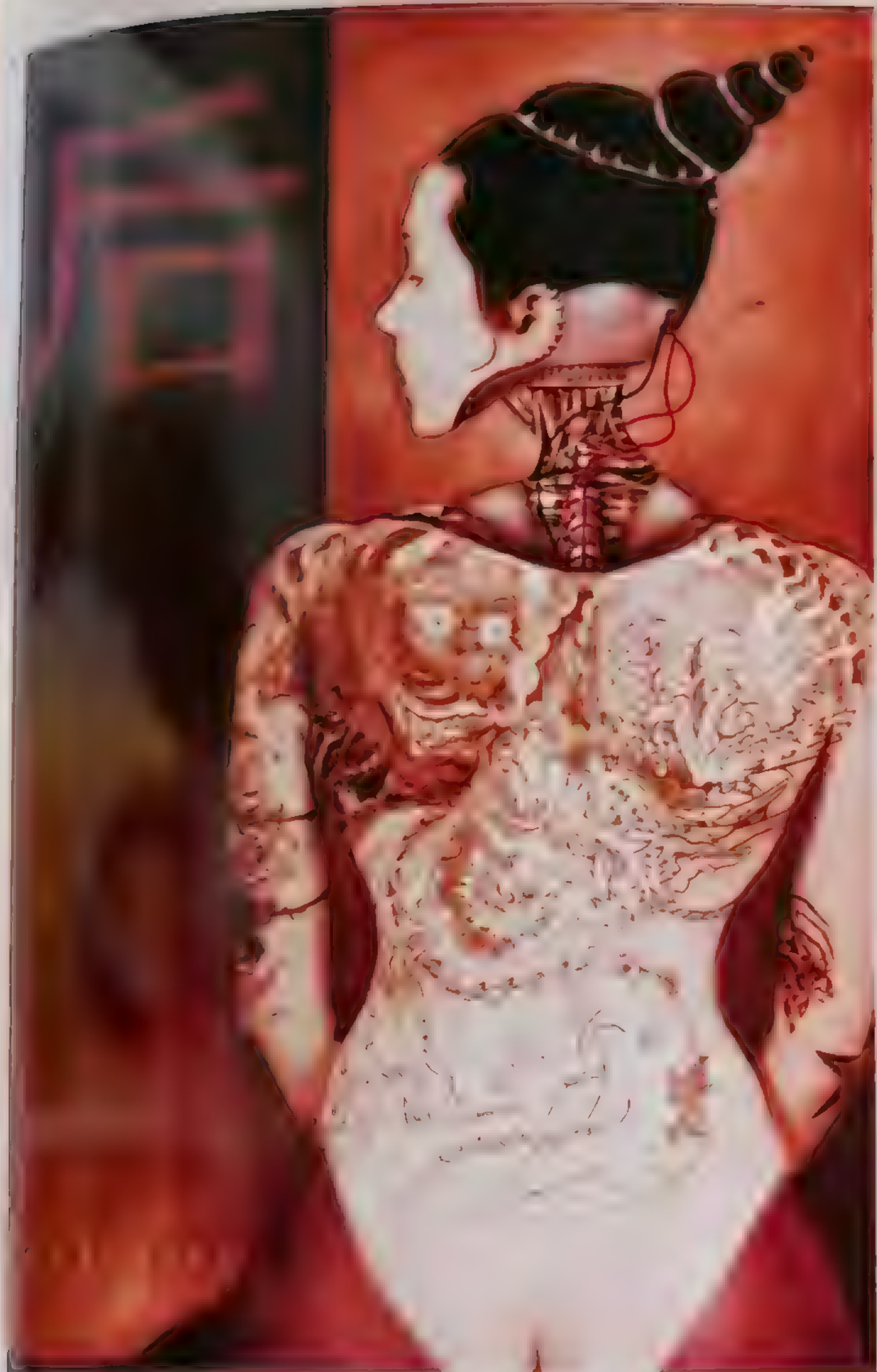
**4**  
**artist:** Dave DeVries  
**title:** Anvil  
**medium:** Mixed  
**size:** 12 3/4"x19"

**5**  
**artist:** Joel Thomas  
**art director:** Joel Thomas  
**title:** The Luciferian I: Ecantoella  
**medium:** Digital  
**size:** 4"x6"

**6**  
**artist:** Juni-ichi Fujikawa  
**title:** Dawn  
**medium:** Digital  
**size:** 11 1/2"x16"









**1**  
**artist:** Rick Price  
**title:** You Will Never Love Me  
**medium:** Mixed  
**size:** 10"x10"

**2**  
**artist:** Forest Young  
**art director:** Kerry Talbott  
**designer:** Forest Young  
**client:** Virginia Commonwealth University  
**title:** The Treehouse  
**medium:** Graphite

**3**  
**artist:** Socar Myles  
**title:** The Rat Queen's Wedding Party  
**medium:** Digital  
**size:** 11"x14"

**4**  
**artist:** Juan Manuel Fuentes del Ama  
**title:** Sorcery  
**medium:** Oil on canvas  
**size:** 73cmx92cm









1  
 artist: Clet Phillips  
 title: Grazing Deer  
 medium: Digital  
 size: 9 1/2" x 8"



2  
 artist: Paul Pham  
 title: Grandma  
 medium: Oil  
 size: 16" x 8"

3  
 artist: José Enroca Flores  
 art director: Craig Nelson  
 title: I Love My Dad  
 medium: Acrylic  
 size: 4 x 2

4  
 artist: Will Bullos  
 title: Puppet Boy and the Red Rocks  
 medium: Watercolor  
 size: 13 1/2" x 14"



5  
 artist: Anita Kenz  
 title: An Anthropomorphic ABC  
 "C is for Cat"  
 medium: Mixed  
 size: 10" x 10"

6  
 artist: Kip Omolade  
 title: Fly  
 medium: Oil  
 size: 22" x 48"

7  
 artist: LeUyen Pham  
 title: Le Cirque du Bonheur  
 medium: Watercolor  
 size: 8 1/2" x 12"









1  
artist: **Christophe Vacher**  
title: Endless Dream  
medium: Oil  
size: 20"x24"

2  
artist: **Christopher Lee Donovan**  
title: Java  
medium: Mixed  
size: 15"x36"

3  
artist: **Eric Bowman**  
title: 911 Angel  
medium: Oil  
size: 13"x18"

4  
artist: **Christophe Vacher**  
title: Mistress of the Winds  
medium: Oil  
size: 11<sup>3</sup>/<sub>4</sub>"x16<sup>1</sup>/<sub>2</sub>"





**1**  
**artist:** Todd DeMelle  
**title:** Dogfight  
**medium:** Digital  
**size:** 9"x8"

**2**  
**artist:** Eric Joyner  
**title:** The Fools Escape From Paradise  
**medium:** Oil  
**size:** 30"x20"

**3**  
**artist:** Dave McKean  
**title:** Sphinx  
**medium:** Acrylic

**4**  
**artist:** Brad Weinman  
**art director:** Annarosa Pietrogiovanna  
**designer:** Brad Weinman  
**title:** La Mosca (The Fly)  
**medium:** Oil on paper  
**size:** 5"x5"

**5**  
**artist:** Gnemo  
**art director:** Tom Kidd  
**title:** Cole Falls  
**medium:** Oil  
**size:** 30"x20"







University of the Pacific

1

artist: John Rush  
client: Robert & Annabel Moore  
title: Metaphor  
medium: Oil on Linen  
size: 60"x38"

2

artist: Greg Spalenka  
title: Star  
medium: Mixed  
size: 13"x15"

3

artist: Vance Kovacs  
client: Black Isle  
title: May  
medium: Digital

4

artist: Petar Meseldžija  
client: Ivan Kampel  
title: Mother and Child  
medium: Oil  
size: 27 1/2"x39 1/4"



1

2



3









**1**  
artist: **Nilson**  
title: Gollum  
medium: Mixed  
size: 10cmx18cm

**2**  
artist: **Raymond Swanland**  
title: Bed of Ashes  
medium: Digital  
size: 13"x27"

**3**  
artist: **Thomas Thiemeyer**  
title: The Road to Samarkand  
medium: Oil  
size: 100cmx70cm

**4**  
artist: **Eric Fortune**  
title: 911  
medium: Acrylic  
size: 12"x16"



1



2



3







1  
**artist:** Justin Sweet  
**client:** Marshall Vand Ruff  
**medium:** Digital

2  
**artist:** Thom Ang  
**title:** The Boxer As a Monument  
**medium:** Oil on linen  
**size:** 30"x40"

3  
**artist:** Steve Montiglio  
**title:** She Doesn't Water  
**medium:** Mixed/digital  
**size:** 35"x47"

4  
**artist:** Simon Thorpe  
**art director:** Mark Cox  
**client:** Dark Horse  
**title:** Black Lace  
**medium:** Digital  
**size:** 20"x30"









# SPECTRUM 10

## ARTIST INDEX

**A**

Neal Adams 78  
c/o Penny-Farthing Press  
10370 Richmond Ave./#980  
Houston, TX 77042-4135  
800-926-2669  
www.pfpress.com

Aleksi (Briclot Aleksi) 145  
9, Rue de Nemours  
Paris, France 75011  
aleksi@wanadoo.com.fr

Jason Alexander 73  
111 Milton Ave.  
Chapel Hill, NC 27514  
919-688-0933  
jason@studiosection8.com

Alterton 95  
Pellegrini 703  
Trelew (Province of Chubut)  
Argentina 9100  
(011)4747-1841 / (02965)428-024  
antoom@infovia.com.ar

Christian Alzmann 156  
251 Channing Way #3  
San Rafael, CA 94903  
415-507-1605  
calzmann@earthlink.net

Jay Anacleto c/o Brian Haberlin 82  
28411 Rancho de Linda  
Laguna Niguel, CA 92677  
949-425-9622  
bjhaber@aol.com

Darrel Anderson 126  
23 E. Espanola St.  
Colorado Springs, Co 80907  
719-667-0691  
darrel@braid.com

Scott E. Anderson 106  
805-566-1373  
www.scottandersonart.com

Thom Ang 172  
c/o Allen Spiegel Fine Arts  
221 Lobos Avenue  
Pacific Grove, CA 93950  
831-372-4672  
thomang@earthlink.net

Patrick Arrasmith 34  
309 6th St./#3  
Brooklyn, NY 11215  
718-499-4101  
www.patrickarrasmith.com

**B**

Daren Bader 121  
daren@darenbader.com  
www.darenbader.com

Lee Ballard 80, 132  
514 Galland St.  
Petaluma, CA 94952  
707-775-4723  
lee@nillo.com

Bryan Ballinger 62  
www.bryanballinger.com  
bryan@bryanballinger.com

William Basso 87  
1219 N. Columbus Ave. #207  
Glendale, CA 91202  
818-548-7296  
www.eldritchdesign.com

Wes Benscoter 117  
P.O. Box 6115  
Harrisburg, PA 17112  
www.wesbenscoter.com

John C. Berkey 146, 147, 157  
5940 Christmas Lake Road  
Excelsior, MN 55331  
952-474-3042

Rick Berry 34, 35  
93 Warren St.  
Arlington, MA 02174  
781-648-6375  
berry@braid.com

Ben Blatt 21  
727 So. 17th St. #2  
Philadelphia, PA 19146  
215-772-0270  
www.altpick.com/benblatt

Mike Bohatch 18  
4842 Herndon Circle  
Colorado Springs, CO 80920  
719-282-3852  
www.eyesofchaos.com

Michel Bohbot 20  
3823 Harrison St.  
Oakland, CA 94611  
510-547-0667  
michelb@jps.net

Paul Bonner 112, 113  
Tegnestuen F3. St Kongensgade  
1264 Copenhagen K,  
Denmark 1264 KBH K  
+ 33 120031  
bonner@mail.dk

David Bowers 108, 154, 155  
206 Arrowhead Lane  
Eight-Four, PA 15330  
724-942-3274  
www.dmbowers.com

Eric Bowman 111, 164  
7311 SW Pine St.  
Tigard, OR 97223  
503-644-1016  
ebowman@aracnet.com

Jacques Bredy 46  
60 Union St.  
Newark, NJ 07105  
923-274-9280  
jbredy@aol.com

Brom 130  
www.bromart.com

Tim Holter Bruckner 88, 89  
256 125th Street  
Amery, WI 54001  
715-268-7291  
artfarm@amerytel.net

Rodney J. Brunet 104  
225 Sunset Terrace  
Cedar Park, TX 78613  
512-635-4709  
rbrunet@austin.rr.com

Will Bullos 163  
1325 Indiana St. #208  
San Francisco, CA 94107  
415-826-3635  
willbullos@aol.com

Jim Burns 158  
c/o Alan Lynch  
116 Kelvin Place  
Ithaca, NY 14850  
607-257-0330  
alartists@aol.com

Scott Everette Burton 132  
1245 Del Rey Ave.  
Pasadena, CA 91107  
626-345-9159  
www.sbuniverse.com

Andrew Burr 93  
1500 NW 58th St.  
Seattle, WA 98107  
206-783-9610  
www.boneworks.com

**C**

Martin Canale 94  
Finochietto 859  
Capital Federal, Bs As 1272  
Argentina  
54-11-4307-5858  
goregroup@sion.com

Jhoneil M. Centeno 151  
13668 Tawny Rd.  
Chino, CA 91710  
jhoneil.mc@verizon.net  
www.jhoneil.com

Joe Chiado 76  
c/o Penny-Farthing Press  
10370 Richmond Ave./#980  
Houston, TX 77042-4135  
800-926-2669  
www.pfpress.com

Kari Christensen 156  
921 Hope St.  
Providence, RI 02906  
monsterbox@hotmail.com  
www.karichristensen.com

Z-Ko Chuang 62  
530 Larkin St. #307  
San Francisco, CA 94102

Young Chun 124  
8051 Canby Ave. #5  
Reseda, CA 91335  
818-701-7156

Peter Clarke 150, 151  
401-952-2571  
peterclarkestudios.com

Greg Copeland 42  
1204 Harman Place/Suite 11  
Minneapolis, MN 55403  
612-321-9065  
capestudio@msn.com

Sally Wern Comport 136  
410-349-8669  
www.sallywerncomport.com

Ray-Mel Cornelius 62  
1526 Elmwood Blvd.  
Dallas, TX 75224  
214-946-9405  
www.raymelcornelius.com

Mark Covell 145  
236 S. Quaker LN  
W. Hartford, CT 06119  
860-233-8113  
mark2472@earthlink.net

Gordon Crabb 64  
c/o Alan Lynch  
116 Kelvin Place  
Ithaca, NY 14850  
607-257-0330  
alartists@aol.com

Kinuko Y. Craft 25, 27, 46, 61  
83 Litchfield Road  
Norfolk, CT 06058  
860-542-5018  
www.kycraft.com

**D**

Spencer Davis 93  
P.O. Box 90361  
Los Angeles, CA 90009  
www.bootybabearl.net  
www.imijpop.com

Cam de Leon 131, 146  
1819 Fiske Ave.  
Pasadena, CA 91104  
626-797-8890  
cam@happypencil.com

Todd DeMelle 166  
135 Sutherland Rd.  
Brighton, MA 02135  
617-731-2898  
ejwize@aol.com

Peter de Sève 50, 51, 110, 118, 119  
25 Park Place  
Brooklyn, NY 11217  
718-398-8099  
peter.deseve@verizon.net

Brian Despain 122, 139  
15325 Redmond Way/Apt. i-1102  
Redmond, WA 98052  
badbrain@imphead.com  
www.imphead.com

Joseph DeVito 176  
115 Shady Hill Drive  
Chalfont, PA 18914  
215-822-3002  
jdevito4@earthlink.net

Dave DeVries 116, 159  
cakemix@aol.com  
www.davedevries.com

Thomas Denmark 56  
2335 Washington St. #50  
San Francisco, CA 94115  
415-350-6753  
thomas@denmarkstudio.com

Matt Dicke 125  
29-07 31 Ave. 6D  
Astoria, NY 11106  
718-728-4807  
junk@mattdicke.com

John Dickenson 16  
460 Cypress Drive #7  
Laguna Beach, CA 92651  
949-464-1955  
jdinx@cox.net

Vincent Di Fate 32  
12 Ritter Drive  
Wappingers Falls, NY 12590  
845-297-6842  
vindifate@aol.com

Tony DiTerlizzi 112, 121  
P.O. Box 442  
Amherst, MA 01004  
www.diterlizzi.com

Christopher Lee Donovan 164  
33-4 Meadowbrook North  
North Chili, NY 14514  
585-414-5489  
chris@chrisdonovan.com

Michael Dooney 90  
4 North St.  
Williamsburg, MA 01096  
413-268-3040  
www.michaeldooney.com

Daniel Dos Santos 30, 34, 137  
19 Meadowridge Dr.  
Shelton, CT 06484  
203-924-6726  
dsillustration@aol.com

Dave Dorman 142  
876 Masters Blvd.  
Shalimar, FL 32579  
850-651-5400  
www.dormanart.com

Allen Douglas 148  
493 Maplewood Lane  
Webster, NY 14580  
585-670-9742  
allen@allendouglasstudio.com

**E**

Scott Easley 105  
17-28th St. #208  
Venice, CA 90291  
310-403-9133  
scotteasley@yahoo.com

Bob Eggleton 58  
P.O. Box 5692  
Providence, RI 02903  
401-738-6281  
zillabob@ids.net

Craig Elliott 151  
16429 Lost Canyon Road  
Santa Clarita, CA 91387  
661-299-9478  
www.craigelliottgallery.com

James M. Elliott 94  
27007 Midland Road  
Bay Village, OH 44140  
440-871-2018  
zillionconcepts@aol.com

Mark Elliott 40  
960-2 South Anson Road  
Stanfordville, NY 12581  
845-868-7383  
art4marc@yahoo.com

Tristan Elwell 69  
197 Main Street  
Cold Spring, NY 10516  
845-265-5207  
elwell@bestweb.net

Vince Evans 24  
13 Burroughs Way  
Maplewood, NJ 07040  
973-313-1105  
vinevans@aol.com

**F**

Jason Felix 125  
1284 48th Ave.  
San Francisco, CA 94122  
415-665-4046  
jasonfelix@msn.com

Scott M. Fischer 49, 122  
Box 32  
Spencertown, NY 12165  
518-392-7034  
greenfisch@aol.com

Colin Fix 152  
6000 Columbia Ave.  
Richmond, CA 94804-5736

Jose Flores Flores 49, 162  
emrocari@hotmail.com  
www.emroca.com

Eric Fortune 171  
517 E. Tompkins St.  
Columbus, OH 43202  
614-262-8418  
efortune357@hotmail.com

Jon Foster 28, 54, 70, 78, 79, 122, 123  
118 Everett Ave.  
Providence, RI 02906  
401-277-0880  
alpine117@cox.net



Juan Manuel Fuentes del Amo 154, 161  
c/ Laurel 33A 6C  
Madrid, Spain 28005  
91-47-37-525  
juanmanfuentes@mixmail.com

Jun-ichi Fukushima 105, 159  
jun1f@nifty.com  
members.jcom.home.ne.jp/devilkitten/

**G** Siggv Gal  n 24  
Strandgata 21  
9405 Harstad, Norway  
www.siggvart.com

Donato Giancola 15, 28, 152  
397 Pacific Street  
Brooklyn, NY 11217  
718-797-2438  
donato@donatoart.com

Gary Gianni 29, 72  
ggianni@sbcglobal.net

Gnemo c/o Tom Kidd 167  
59 Cross Brook Rd.  
New Milford, CT 06776  
860-355-1781  
tkidd@snet.net

Tanner Goldbeck 145  
www.racecar13.com

Christian Gossett 74  
818-754-0802  
www.theredstar.com

Frank Grau, Jr. 150  
13507 Chrystal Ct.  
Fontana, CA 92336  
909-899-0678  
flooglemop@earthlink.net

Cheryl Griesbach & 103  
Stanley Martucci  
34 Twilight Terrace  
Highlands, NJ 07732  
732-291-5945

Scott Grimando 33  
6 Fifth Avenue  
Westbury, NY 11590  
516-876-9148  
www.grimstudios.com

David Grove 56

James Gurney 22, 98  
P.O. Box 693  
Rhinebeck, NY 12572  
845-876-7746  
www.dinotopia.com

Scott Gustafson 37, 138  
4045 N. Kostner  
Chicago, IL 60641  
773-725-8338  
gustafsn@enteract.com

**H** H. Tom Hall 68

John Harris 33, 38

Daniel L. Hawkins 97  
www.hawkinsdesignstudio.com

Mark Hendrickson 146  
5034 Bradenton Rd.  
Sarasota, FL 34234  
941-351-5149  
markhendrickson@mac.com

Stephen Hickman 109  
10 Elm St.  
Red Hook, NY 12571  
845-758-3930  
shickman@stephenhickman.com

David Ho 144, 145  
3586 Dickenson Common  
Fremont, CA 94538  
510-656-2468  
ho@davidho.com

Alex Horley-Orlandelli 82  
c/o Spiderwebart  
5 Waterloo Road  
Hopatcong, NJ 07843  
973-770-8189  
spiderwebart@worldnet.att.net

Daren Horley/Framestore 20, 23  
19-23 Wells St.  
London, UK W1  
daren.horley@framestore-cpc.com

Greg Horn 81, 85, 104, 105  
1321 NW 129th Way  
Sunrise, FL 33323  
954-846-9586  
greghornart@yahoo.com

Daniel R. Horne 30, 120, 133  
900 Edgemoor Road  
Cherry Hill, NJ 08034  
856-779-8334  
www.danielhorne.com

Brian Horton & Paul Lee 77  
bri\_sue@cox.net

John Howe 55  
c/o Alan Lynch  
116 Kelvin Place  
Ithaca, NY 14850  
607-257-0330  
alartists@aol.com

Carlos Huante 144  
1104 Michigan Dr.  
Santa Rosa, CA 95405  
415-448-3377  
kletos1@yahoo.com

David Hudnut 138  
1614 North Serrano Ave.  
Los Angeles, CA 90027  
david@hudnutart.com  
www.hudnutart.com

Matt Hughes 30, 31  
3716 McGuire St.  
Kennesaw, GA 30144  
770-795-5312  
www.matthughesart.com

Frazer Irving 83  
frazer@frazerirving.com

**J** Bruce Jensen 106  
3939 47th Street  
Sunnyside, NY 11104  
718-937-1887  
www.brucejensen.com

Eric Joyner 140, 166  
415-305-3992  
www.ericjoyner.com

Joe Jusko 81  
35 Highland Road, #4404  
Pittsburgh, PA 15102  
412-833-7528

**K** Gary Kelley 43

Steven Kenny 148  
130 Fodderstack Road  
Washington, VA 22747  
540-675-2355  
www.stevenkenny.com

Michael Kerr 134  
#4, 1716-10 Street SW  
Calgary, Alberta, Canada T2T 3E8  
403-276-9740  
wrong@wronghand.com

Douglas Klauba 128  
9741 S. Hamlin Ave.  
Evergreen Park, IL 60805  
708-229-2507  
www.douglasklauba.com

Brett Klisch 92  
601 W 26th St./16th Floor  
New York, NY 10001  
201-220-7116  
perumeridian@hotmail.com

Lori Koefoed 103  
913 Old Topanga Canyon  
Topanga, CA 90290  
310-455-2220  
lori@lorikoefoed.com

Viktor Koen 143  
310 East 23rd St./Apt. 10A  
New York, NY 10010  
212-254-3159  
www.viktorkoen.com

Vance Kovacs 168  
7072 Cedar Creek Rd.  
Corona, CA 92880  
909-272-0911  
horchata@earthlink.net

Anita Kunz 102, 129, 163  
218 Ontario St.  
Toronto, Ontario, Canada M5A 2V5  
416-364-3846  
akunz@globalserve.net

**L** Jean-Marc Laroche 94  
16, rue Alexandre Dumas  
78160 Marly le Roi, France  
+33 1.39.16.16.58  
www.jmlaroche.com

Richard Laurent 120  
531 S. Plymouth Ct. #205  
Chicago, IL 60605  
312-939-7130  
richer@ameritech.net

Jody A. Lee 48  
P.O. Box 231  
White Plains, NY 10605  
jodylee@jodylee.net  
www.jodylee.net

Gary A. Lippincott 114  
131 Greenville Road  
Spencer, MA 01562  
508-885-9592  
www.garylippincott.com

Jerry Lofaro 135  
58 Gulf Road  
Henniker, NH 03242  
603-428-6135  
jerrylofaro@mcttelecom.com

David Cheng Lu 93  
c/o Monte M. Moore  
18157 East Utah Place  
Aurora, CO 80017  
303-294-0146  
www.mavarts.com

**M** Larry MacDougall 117  
137 Broker Drive  
Hamilton, Ontario Canada L8T 2B9  
905-388-6514  
underhillstudio@cogeco.ca

Daid Mack 78  
c/o Allen Spiegel Fine Arts  
221 Lobos Avenue  
Pacific Grove, CA 93950  
831-372-4672  
asfa@redshift.com

Don Maitz 45  
5824 Bee Ridge Rd PMB #106  
Sarasota, FL 34233  
941-927-7206  
donmaitz@paravia.com

Gregory Manchess 1, 13, 45, 60, 116  
13358 SW Gallop Court  
Beaverton, OR 97008  
503-590-5447  
gtmanchess@aol.com

Manchu c/o Philippe Bouchet 67  
6 Allee des Erables  
Tours, France 37000  
+33 024-737-1603  
philippe.bouchet7@wanadoo.fr

Stephan Martiniere 38, 39  
10500 Missouri Bar Rd.  
Nevada City, CA 95959  
530-478-0911  
martiniere@neteze.com

Dene Mason 91

Meats Meier 126, 127  
328 East 1700 So.  
Salt Lake City, UT 84115  
801-486-4966  
meats@sketchovision.com

Dave McKean 14, 167  
c/o Allen Spiegel Fine Arts  
221 Lobos Avenue  
Pacific Grove, CA 93950  
831-372-4672  
asfa@redshift.com

Petar Meseld  ija 60, 141, 169  
Kogerwatering 49  
1541 XB Koog A/D Zaan  
The Netherlands  
+31-75-670-8649  
www.petarmeseldzijaart.com

Yoko Mill 100  
525-8-807 Oyabucho, Kuze,  
Minamiku, Kyoto, Japan 601-8206

Kurt Miller 18  
3503 Keene Ave.  
Baltimore, MD 21214  
410-319-9509  
kmiller33@directvinternet.com

Edward Miller c/o Les Edwards 32  
63 Mayfair Avenue  
Ilford, Essex, UK IG1 3DQ  
les.edwards7@btopenworld.com

Christopher Moeller 71, 72  
210 Parkside Avenue  
Pittsburgh, PA 15228  
412-531-3629  
moellerc@adelphia.net

Steve Montiglio 172  
1837 North La Brea Avenue #8  
Los Angeles, CA 90046  
323-573-7316  
steve@montiglio.com

Clayburn Moore 91  
3038 SE Loop 820  
Ft. Worth, TX 76140  
817-568-2620  
delena@moorecreations.com

Scott Morse 81  
c/o Allen Spiegel Fine Arts  
221 Lobos Avenue  
Pacific Grove, CA 93950  
831-372-4672  
asfa@redshift.com

Jon J Muth 72  
c/o Allen Spiegel Fine Arts  
221 Lobos Avenue  
Pacific Grove, CA 93950  
831-372-4672  
asfa@redshift.com

Socar Myles 160  
rats@gorblimey.com  
www.gorblimey.com

**N** Vince Natale 45  
36 John St.  
West Hurley, NY 12491  
845-679-0354  
vnatale@hvc.rr.com

Mark A. Nelson 114  
3738 Coachman Waq  
Cross Plains, WI 53528  
608-798-3783  
mnelson@ravensoft.com

Terese Nielsen 44, 46  
6049 Kauffman Avenue  
Temple City, CA 91780  
tanielsen7@earthlink.net  
www.tnielsen.com

Nilson c/o Nils Hamm 170  
Fl  gelstrasse 13  
40227 D  sseldorf, Germany  
nilshamm@hotmail.com

Lawrence Northey 86  
www.robotart.net

**O** Tim O'Brien 38  
Oddworld Inhabitants 131  
[Raymond Swanland & Silvio Aebischer]  
info@oddworld.com

Rafal Olbinski 42, 120, 129  
142 E. 35th Street  
New York, NY 10016  
212-532-4328  
rafal.olbinski@mindspring.com

Kip Omolade 163  
284 Easter Parkway #2L  
Brooklyn, NY 11225  
718-789-7790  
kipomolade@aol.com

Glen Orbik 76  
818-785-7904  
glenandlaurel@earthlink.net

Ed Org 121  
104 Gloucester Rd, Cheltenham  
Gloucestershire, UK GL51 8NS  
edorg@woottonstudio.co.uk  
www.ed-org.co.uk

**P** John Jude Palencar 24, 52, 53  
508 Floral Valley W  
Howard, OH 43028  
740-392-4271  
jjp33@core.com

Atilio Pernisco 154  
323-256-8598  
www.atiliopernisco.com



Ryan Kenneth Peterson 91  
264 North State St. #6  
Salt Lake City, UT 84103  
801-532-7671  
www.ryanpeterson.com

LeUyen Pham 163  
415-826-7749  
www.leuyenpham.com

Paul Pham 162  
80 Kane St. #A-3  
West Hartford, CT 06119  
860-232-2318  
jawa0377@aol.com

Chet Phillips 162  
6527 Del Norte Ln  
Dallas, TX 75225  
214-987-4344 www.chetart.com

John Picacio 42, 103  
334 E Craig Pl.  
San Antonio, TX 78212  
210-731-9348  
john@johnpicacio.com

Martina Pilcerova 19  
A. Wagnera 42  
Lucenec, Slovakia 98401  
+421-904-609 619  
martinaart@pobox.sk

Randy Pollak 103  
214-32 43 Ave #310  
Bayside, NY 11361  
718-781-0544  
www.getrandy.net

Drew Posada 129  
quickcolt45@cox.net  
www.artofdrew.com

rk post 128  
12120 204th Ave. Ct E  
Sumner, WA 98390  
253-862-8013 postrk@aol.com

Dave Pressler 96  
806 N. Edinburgh Ave.  
Los Angeles, CA 90046  
www.smashart.com

Larry Price 126  
146 Joanne Lane  
DeKalb, IL 60115  
815-758-3347  
www.larrypriceart.com

Richard Price 160  
12 West Sunnyside Lane  
Irvington, NY 10533  
kunstler00@yahoo.com  
www.rickprice.net

Puddinhead 100, 142  
949-278-2212  
kev@puddnhead.com  
www.puddinhead.com

R Omar Rayyan 99, 107  
P.O. Box 958  
West Tisbury, MA 02575  
508-693-5909  
www.studiourayyan.com

Kirk Reinert 136  
42 Longview Rd.  
Clinton Corners, NY 12514  
kirkreinert@aol.com

Paola M. Rivera 81, 84  
1111 Cedar St.  
Daytona Beach, FL 32114  
386-846-3802  
captainobviousmd@aol.com

Luis Royo c/o Alan Lynch 16, 56  
116 Kelvin Place  
Ithaca, NY 14850  
607-257-0330 olartists@aol.com

Steve Rude 80  
steverude@steverude.com  
www.steverude.com

John Rush 168  
123 Kedzie St.  
Evanston, IL 60202  
847-869-2078  
www.johnrushillustration.com

S Karl Deen Sanders 96  
karl@dragonfirestudios.com  
www.dragonfirestudios.com

Kazuhiko Sano 40

Marc Sasso 65, 101  
68 Plymouth Road  
White Plains, NY 10603  
914-949-1949  
www.marcsasso.com

Dave Seeley 55, 67  
102 South St. 4  
Boston, MA 02111  
617-423-3195  
www.daveseeley.com

Lisa Snellings-Clark c/o Jane Frank 92  
P.O. Box 814  
McLean, VA 22101  
703-847-4251  
www.wow-art.com

O.B. Solinsky 47  
82-17 Grenfell St.  
Kew Gardens, NY 11415  
718-847-9169  
oblartkid@hotmail.com

Greg Spalenka 108, 115, 168  
c/o Allen Spiegel Fine Arts  
221 Lobos Avenue  
Pacific Grove, CA 93950  
831-372-4672  
asfa@redshift.com

Matthew Stewart 153  
183 East Lancaster  
Wayne, PA 19087  
610-687-2121  
mstew@aol.com

Vebjorn Strommen 84  
Rugdeveien 38  
3617, Kongsbekg, Norway  
+47 93691918  
www.home.broadpark.no/~vstromm

Steve Stone c/o Artist Partners 152  
14-18 Ham Yard, Great Windmill St.  
London, UK W1D 7DE  
www.nexus-dna.demon.co.uk  
chris@artistpartners.demon.co.uk

William Stout 50, 59  
1468 Loma Vista Street  
Pasadena, CA 91104  
626-798-6490  
www.williamstout.com

Stu Suchit 125  
117 Jayne Avenue  
Port Jefferson, NY 11777  
631-928-8775  
stu@stusuchit.com

Jon Sullivan 65, 134  
18 Highview, 75 Eglinton Hill  
Plumstead, London, UK SE18 3PB  
+44 020 8316-0367

Raymond Swanland bacover, 74, 75, 170  
1157 Buchan St.  
San Luis Obispo, CA 93401  
805-542-9785  
rswanland@charter.net

Greg Swearingen 55  
554 S. 400 E.  
American Fork, UT 84003-2566  
503-449-8998  
www.gregswearingen.com

Justin Sweet 57, 107, 172  
1009 Henrietta Circle  
Placentia, CA 92870  
714-528-1028  
jsweet01@adelphia.net

T Kerry P. Talbott 82  
2400 Devenwood Rd.  
Richmond, VA 23235  
804-320-4268  
kptalbott@yahoo.com

Shaun Tan 36  
6 Joyce Court, Hillarys, Perth,  
Western Australia 6025  
618 9371 5953  
shauntan@cygnus.uwa.edu.au

Jean Pierre Targete 65  
targete@targeteart.com  
www.targeteart.com

Justin Thavirat 17, 21  
P.O. Box 18979  
Irvine, CA 92612  
949-955-1380  
jthavirat@blizzard.com

Thomas Thiemeyer 170  
Forstrasse 198  
70193 Stuttgart, Germany  
www.thiemeyer.de

Joel Thomas 159  
6727 Luciernaga Place  
Carlsbad, CA 92009  
screamcheese@stalecracker.com  
www.stalecracker.com

Simon Thorpe 137, 173  
+44 1580 850367  
simon@moonshadow.demon.co.uk

Bill Toma 96  
7662 E Gray Rd #103  
Scottsdale, AZ 85260  
480-443-4359  
bill@billtoma.com

Ezra Tucker 124  
Box 1611  
Monument, CO 80132  
719-487-0648

V Christophe Vacher cover, 164, 165  
10240 Camarillo Street #206  
Toluca Lake, CA 91602  
www.vacher.com

John Van Fleet 18  
c/o Allen Spiegel Fine Arts  
221 Lobos Avenue  
Pacific Grove, CA 93950  
831-372-4672  
asfa@redshift.com

Charles Vess 26, 52  
152 E. Main Street  
Abingdon, VA 24210  
540-623-0796  
greenmanpress@naxs.com

Pablo Viggiano 91  
Finochietto 859  
Capital Federal Bs As 1272 Argentina  
54-11-4307-5858  
goregroup@sion.com

Roxana Villa 66  
P.O. Box 884  
Woodland Hills, CA 91365  
818-992-0490  
rox@roxanavilla.com

Franz Vohwinkel 33  
Schillerstr. 30  
D-85521 Ottobrunn, Germany  
www.franz-vohwinkel.com  
franz.vohwinkel@t-online.de

W Chad Michael Ward 159  
245 W. Loraine St. #118  
Glendale, CA 91202  
chad@digitalapocalypse.com  
www.digitalapocalypse.com

Anthony S. Waters 100  
P.O. Box 369  
Kirkland, WA 98083-0369  
425-803-0898  
www.thinktankstudios.com

Mike Weaver 125  
1018 Atherton Lane  
Woodstock, GA 30189  
mike@ifxe.com  
www.ifxe.com

Brad Weinman 167  
5268 Lindley Avenue  
Encino, CA 91316  
818-342-9984  
www.bradweinman.com

David T. Wenzel 153  
95-R Maple Ave.  
Durham, CT 06422  
860-349-1319  
dwenzel1@comcast.net

Steven W. West 90  
9621-54th Avenue S.  
Seattle, WA 98118  
206-723-6801  
stevenwwest@earthlink.net

Michael Whelan 148, 149  
P.O. Box 88  
Brookfield, CT 06804  
203-792-8089  
michael@michaelwhelan.com

Cathy Wilkins 156  
2503 Cratchett Rd.  
Wilmington, DE 19808  
302-993-0683  
www.monsterparade.com

Matt Wilson 48  
2504 127th Ave. SE  
Bellevue, WA 98005  
425-562-0258  
mw@mattwilsonart.com

Hala Wittwer 40, 41  
841 E 1100 N  
Pleasant Grove UT 84062  
801-358-1376  
halakw@msn.com

Ashley Wood 49, 77  
ash@ashleywood.com  
www.ashleywood.com

Mick Wood c/o Pelennar Fields 90  
5034 Bradenton Rd.  
Sarasota, FL 34234  
941-351-5149  
markhendrickson@mac.com

Janny Wurts 67  
5824 Bee Ridge Rd. PMB 106  
Sarasota, FL 34233  
941-927-7206  
jannywurts@paravia.com

Y Forrest Young 160  
804-359-7392  
strongsuitstudio@hotmail.com

Z Chet Zar 146  
P.O. Box 298  
Monrovia, CA 91017  
626-303-6405  
chet@screaminglobster.com

John Zeleznik 55  
25876 The Old Road/PMB #315  
Stevenson Ranch, CA 91381  
661-799-9987  
www.johnzeleznik.com

Zook 93  
270 Raintree Dr.  
Encinitas, CA 92024  
760-753-5378

Mark Zug 63, 104  
50 North Pine Street #304  
Marietta, PA 17547  
717-426-1672  
mxug@aol.com



Painting by Joseph DeVito

Artists, art directors, and publishers interested in receiving entry information for the next Spectrum competition should send their name and address to:

**Spectrum Design, P.O. Box 4422, Overland Park, KS 66204**

Call For Entries posters (which contain complete rules, list of fees, and forms for participation) are mailed out in October each year.









This tenth anniversary edition of the award-winning *Spectrum* series continues the tradition of bringing the best and brightest practitioners of fantastic art together in one colorful place. Featuring paintings, drawings, and sculptures by creators from around the world, *Spectrum 10* includes work by such masters as Michael Whelan, Peter de Sève, Rick Berry, Gary Kelley, John Jude Palencar, and Luis Royo to name only a few. Over 300 pieces by 222 artists! Also included in this landmark collection is a profile of Grand Master Award recipient Michael William Kaluta, a biting and amusing "Year In Review", and contact information for each creator.

FANTASY/ART \$27.00 [\$44.50 Canada]

**In a word, indispensable.**

—*Locus Magazine*

Front cover painting by **CHRISTOPHE VACHER**

Copyright © 2003 by Christophe Vacher

Back cover painting by **MICHAEL SWANLAND**

Copyright © 2003 by Michael Swanland



9 781887 424721  
ISBN 1-887424-72-5

PRINTED IN HONG KONG

Cover design by Arnie Fenner

